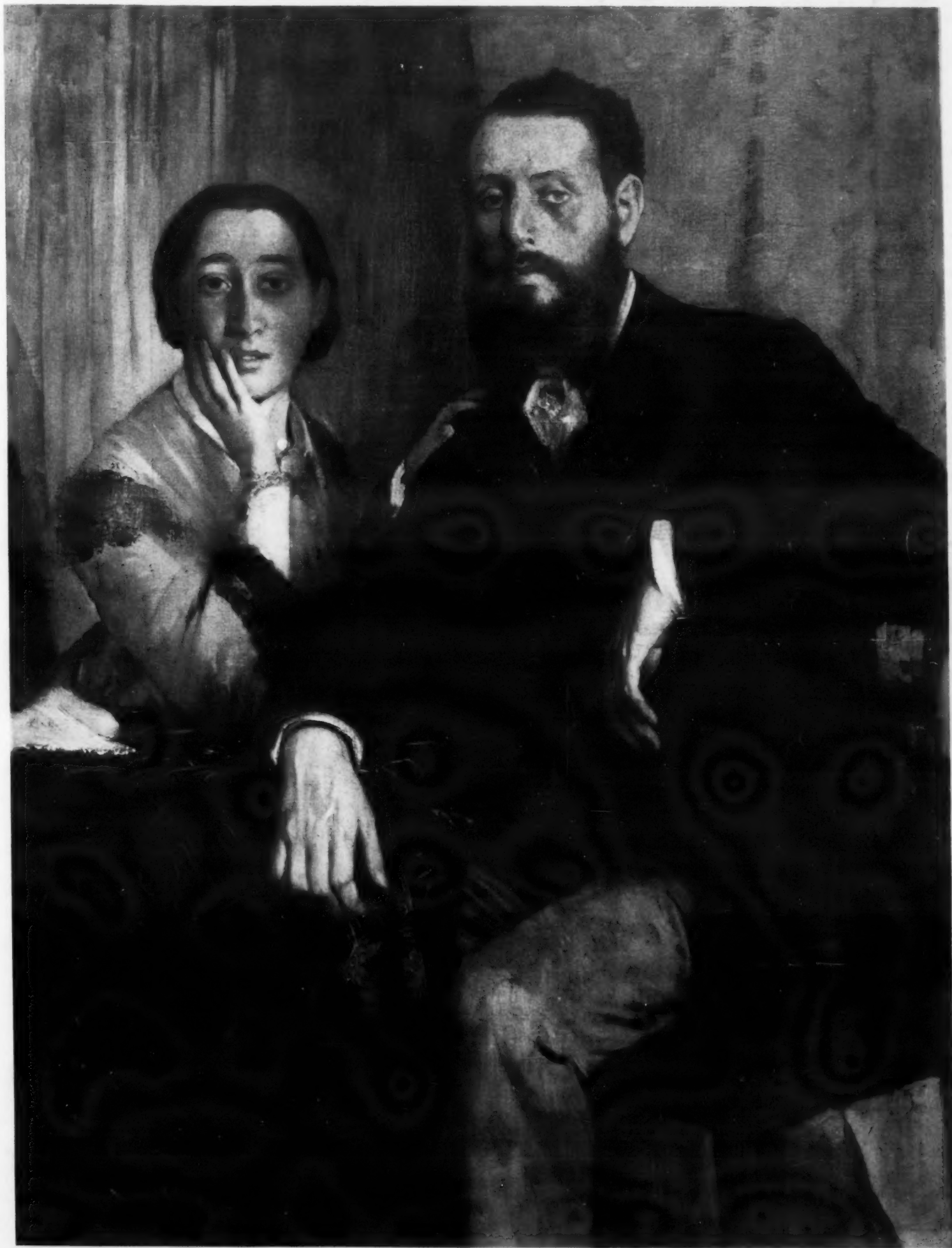


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# THE ART NEWS



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NOVEMBER 14, 1936 ✦ A GREAT SHOW  
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## EXHIBITIONS IN NEW YORK

### MUSEUMS AND PUBLIC GALLERIES

American Academy of Art and Letters, 633 West 155th St. *Sculpture by Anna Hyatt Huntington*, to May 1.

Architectural League, 115 East 40th St. *Watercolors of Interiors and Exteriors of Houses by Elizabeth Hoopes*, to Nov. 23.

Art Students' League of New York, 215 W. 57th St. *Watercolors by Members of the League*, to Nov. 21.

Brooklyn Museum, Eastern Parkway. *Four Centuries of Portraiture in Prints*, to Dec. 6; *Paintings by Six American Artists*, to Nov. 20.

College Art Association, Art Galleries of the Squibb Building, 745 Fifth Ave. *Soviet Art*, to Nov. 28.

Columbia University, Avery Library. *Early Architecture of New York City. Selected Work of the Historic American Buildings Survey*, to Nov. 30.

International Art Center, 310 Riverside Drive. *Works of Petras Rimša*, to Nov. 21.

Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Special Exhibition of Glass from 1500 B.C. to A.D. 1935*, to Nov. 30.

Municipal Art Galleries, 62 West 53rd St. *Oil Paintings by Four Groups of Resident New York Painters*, to Nov. 29.

Museum of the City of New York, Fifth Ave. & 104th St. *Statue of Liberty Enlightening the World*, to Dec. 1; *Ibsen in New York*, Nov. 16-21.

Museum of Modern Art, 11 W. 53rd St. *John Marin: Retrospective Exhibition*, to Nov. 22.

National Arts Club, 15 Gramercy Park. *Thirty-first Annual Exhibition of the Books of the Year*, to Nov. 18.

New York Public Library, Fifth Ave. at 42nd St., Room 321. *Prints in Prints*, to Dec. 31.

Pen and Brush Club, 16 East 10th St. *Oil Paintings by Members*, to Nov. 20, except Tuesday and Thursday afternoons.

Whitney Museum of American Art, 10 W. 8th St. *Third Biennial Exhibition of Contemporary American Painting*, to Dec. 10.

### SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 West 8th St. *Paintings by Suzuki*, Nov. 14-28.

Arthur Ackermann & Son, 50 E. 57th St. *Watercolors and Etchings of Birds by Roland Clark and Schalldach*, to Nov. 30.

L. Alavoine and Co., 712 Fifth Ave. *Five Eighteenth Century French and Italian Rooms*, to Feb. 28.

(Continued on page 34)

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# THE ART NEWS

ESTABLISHED 1902

VOLUME XXXV

NUMBER 7

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**THE FORUM OF DECORATIVE ARTS****CHINESE FIGURINES**  
*of the Eighteenth Century*

An ivory carving of the Goddess of Mercy, this delicate figure of the eighteenth century comes from Yamanaka & Company. The high head dress with flowers is painted the rest is a natural ivory color which has taken on a deep tone. Kwan Yin is holding a fly whisk in her hand, and is attended by a Chinese boy with a rooster.

This carved wood figure of Ho-Hsien is ornamented with red and gold lacquer. One of the eight Taoist divinities, her draperies have a line which is less flowing in its rhythm than an earlier work of this type. They give an air to her otherwise discreet appearance not untouched by humor. From Bluett & Sons, London.



Of gilded lacquer, these Chien Lung figures represent Hua Shen, the God of Flowers, and Hsiang Shen, the God of Incense. Their posture is traditional, only the



treatment of the draperies betrays the exuberance of late Chinese work. They come from the collection of Coleman-Meerkerk, and make a charming decorative pair.



These pottery figures from Edward Garratt are in multi-color with blue and green predominating. Their abundant good spirits make them pleasant as decorative objects. Thirty-three inches in height, their posture lends them to use as plant stands or pedestals, for they are unhampered by the formality of more traditional work.





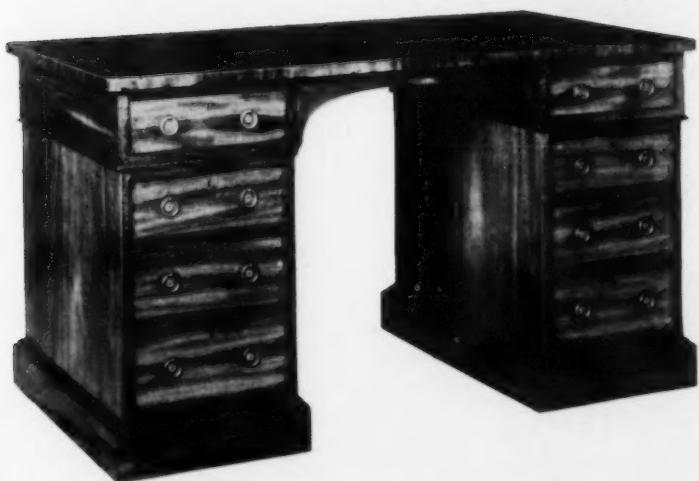
# THE FORUM OF DECORATIVE ARTS

## PEDESTAL DESKS of Georgian England

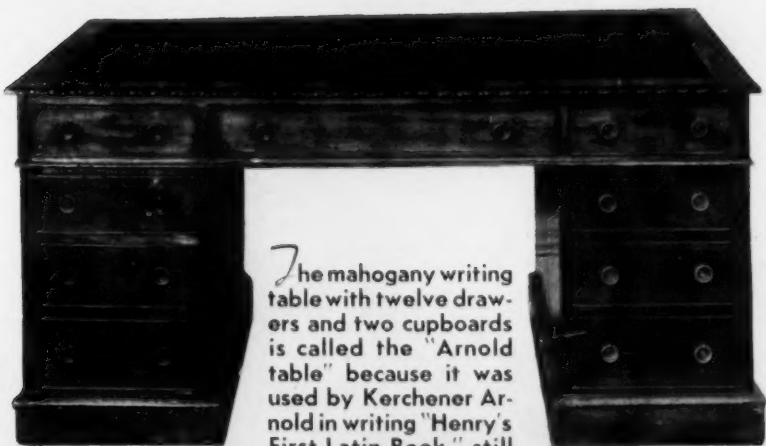


The William and Mary pedestal desk is handsomely veneered in oyster kingwood parquetry which is used as decoration for the knee hole as well as facing the drawers. Its construction is interesting and unusual, the top folding back from the center, and the front coming forward to form the writing table. A small, compact piece of furniture, it comes from Edwards & Sons, London.

After 1750, library writing tables were regarded in England as important pieces of furniture, and much care was bestowed on their decoration in accordance with fashion. This desk was executed by Chippendale, circa 1760, and has carved mouldings and arching to the knee hole. The front drawer is fitted with a writing slide which pulls out. From M. Harris & Sons, London.



The Chippendale writing desk from Stair & Andrew is remarkable for its simplicity. It is dependent on good proportion rather than decoration, though the veneer and fine small brasses give it great elegance. Its only variation from rectangularity is the graceful curve over the knee hole. It was made circa 1760 and has a leather top.



The mahogany writing table with twelve drawers and two cupboards is called the "Arnold table" because it was used by Kerchener Arnold in writing "Henry's First Latin Book," still a standard Latin text book for beginners in England today. Its top is covered with leather, the only decoration being a carved moulding. From Lenygon & Morant.

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# THE ITALIAN EIGHTEENTH CENTURY INTERIOR: ROOM FROM A TURIN PALACE

*Included in the current exhibition of French and Italian rooms of the eighteenth century, this magnificent example of a Piedmontese paneling of the middle of the century has mirrored walls in yellow and gold, with green damask-covered benches characteristically built into the wainscoting. The overdoor panels are by Cignarolli, a distinguished Piedmontese landscape painter of the time; the furniture is entirely Venetian of the middle settecento, including (not visible in the photograph) two important armchairs from the Palazzo Giovanelli and a console from the Palazzo Rezzonico.*

# THE ART NEWS

NOVEMBER 14, 1936

## The Interior in France and Italy

By Alfred M. Frankfurter

A FRESH outlook in the hackneyed field of decorative art is one to be greeted with gratitude: thus the Italian and German interiors of the eighteenth century which L. Alavoine & Co. are showing in their current exhibition, together with the better known and more traditional French rooms of the same period, are ample ground for enthusiasm. To America, where even in most museums, other than French decorative art of the eighteenth century Continent is illustrated fragmentarily if at all, this exhibition opens a new avenue toward an understanding of the aesthetic and functional accomplishment of all Europe during this period.

Not only France, admittedly the leader in style for the entire age, but also the Venetian Republic, Piedmont, Bavaria and England are represented here by examples of the highest development of decorative art in their locality; each exhibit is a complete room with original background and furnishing. In so compact an area they offer a rare opportunity for study and appreciation.

Particularly in the case of the Italian rooms is this a noteworthy event. Although the quality of Venetian and Piedmontese *settecento* art for its own sake, beside that of contemporaneous France and England, has long been recognized by international connoisseurs and was celebrated by the Metropolitan Museum some twenty years ago in its acquisition of the lovely bedroom from the Palazzo Sagredo, it has attained a new and wider acclaim during the last half-decade. Ever since the great *settecento* exhibition at Venice in 1929, modern sophisticated taste has found growing pleasure in this art, to culminate in the past summer with the brilliantly successful opening of the new municipal museum

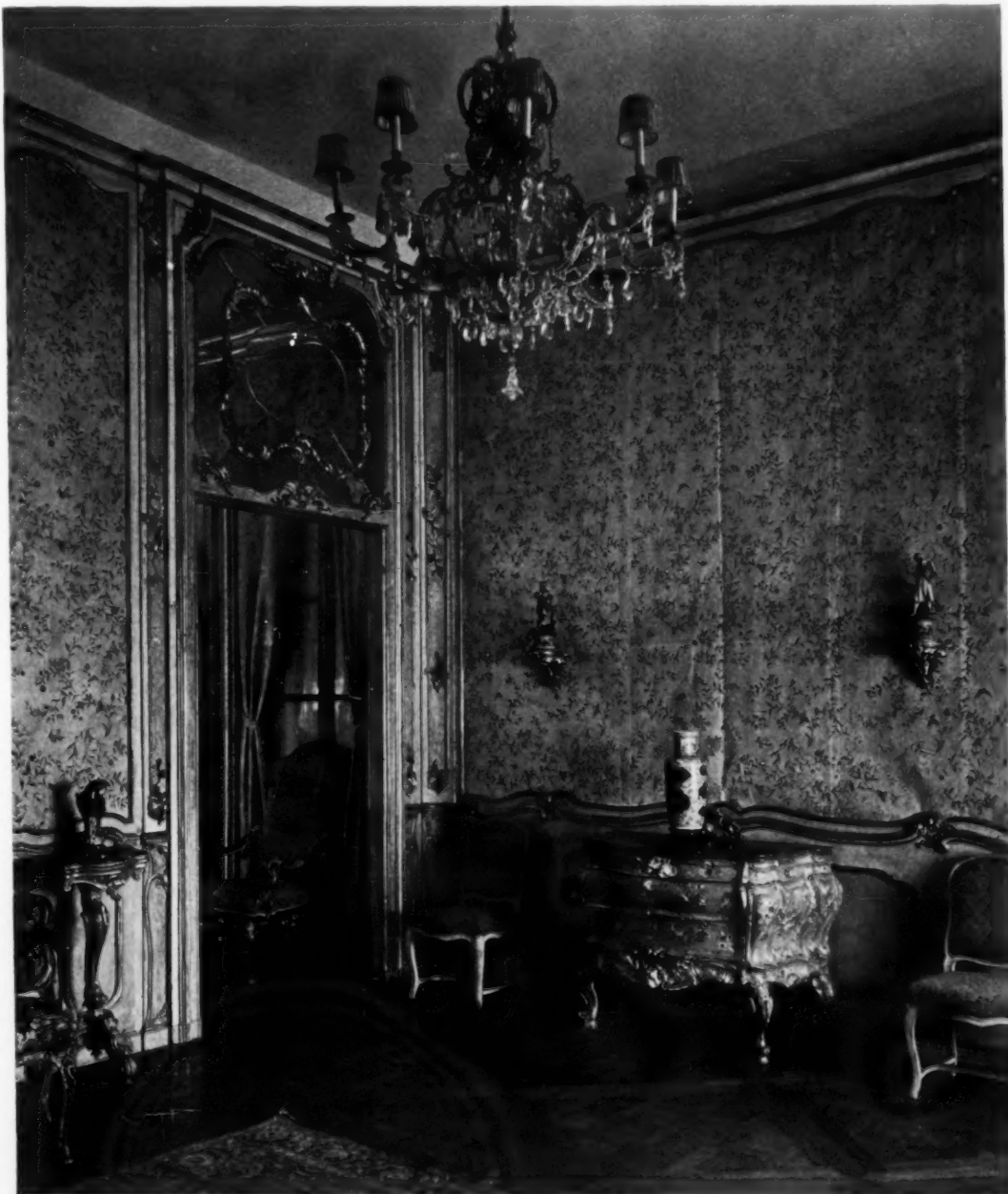
of eighteenth century painting and decoration in the Palazzo Rezzonico on the Grand Canal.

Toward a proper understanding of the decorative art of Italy between 1700 and 1750, it is necessary, first, to distinguish the artistic production of Venice from that of Piedmont; although these two North Italian countries were the only fruitful regions of the time, in what we now know as Italy, there is considerable difference between their art, which was virtually without any national unity.

Piedmont, bordering on France, was naturally as dependent as most of contemporary Europe on the Parisian source of style and design. The eighteenth century palaces of Turin and the Kingdom of Sardinia were free interpretations of Versailles and their furnishings were Italian-accented versions of the current Paris fashion. Only occasionally, in the affluent, spacious interiors of Piedmont

does one detect the academic influence of Rome, where the waning monumentality of the Baroque reigned until about the middle of the century, when it gradually began to be replaced by the pure, serene forms of Neo-Classicism.

Venice, on the other hand, was firstly the inheritor of its own great centuries-old tradition, which combined both the Classical vigor of the Renaissance and the sensuous Oriental design of the Byzantines with the characteristically Venetian love of color and lyric expression. No less important, the uniqueness of Venetian architecture, with its suites of small rooms that are the prototype of American skyscraper-interior architecture, created exigencies of space the answer to which was furniture designed in the same small scale. Lastly, not often remembered but nevertheless a salient fact, Venice as a great seaport was in far more intimate touch with



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ROOM FROM A CASTLE NEAR ASTI, PIEDMONT, WITH VENETIAN COMMODOE & CHAIRS





too frivolous for the statesmanlike air of contemporaneous Paris. For all that, these are the very qualities which endear this art and that of Venice to the most cultivated modern taste, just as the scale in which rooms and furnishings were designed becomes eminently suitable to modern requirements.

The little Bavarian paneled room is another illustration of French influence on the Continent, now in the more sober atmosphere of South Germany. Interestingly, there is here combined a Venetian source—of the boldly relieved stucco decoration—with a dignified adaptation of Louis XV style. That this room was produced at a time when eminent Parisian decorative artisans were being drawn from Germany is a proper commentary on the technical precision which is so patent here.

Not to mention the French rooms would mean not seeing the forest for trees. In the magnificently designed paneling of the oak *boiserie*, designed about 1720 by Germain Boffrand, whose drawings alone are a dictionary of the style of their time, we see a document which might well serve to illustrate the source of nearly all European interior design for half a century afterward. When that influence ended, it was succeeded by the Neo-Classicism of which the Louis XVI room is an admirable example. Together, these French rooms make it not difficult

(Continued on page 24)

(LEFT) DETAIL OF PANELING IN A LOUIS XV ROOM, FROM THE PLACE VENDOME, BY BOFFRAND; (BELOW) LOUIS XVI ROOM FROM BORDEAUX WITH ELABORATE CARVING  
EXHIBITED AT L. ALA VOINE & CO.

the harbor centers of England and the Netherlands than with inland Paris.

Thus the present exhibition shows in Venetian furniture the influences of contemporary English and Dutch design. The handsome blue lacquer chest-of-drawers derives directly from the sturdy *bombé* commodes of Holland, although the accompanying candle-stands are typically Venetian, their gracefully absurd question-mark form bespeaking the whole gay, *insouciant* spirit of the city and period. Then again the two magnificent armchairs from the Palazzo Giovanelli recall the traditional London chairs of the pre-Chippendale period, and suggest Dr. Johnson as a possible occupant only a little less convincingly than some conversationally brilliant bishop native to the Venetian Republic. But the gilt console, from the Palazzo Rezzonico itself, is, after all, a Venetian tribute to Paris and the Régence style; only for its inspiration, however, since its far more sweeping curves and its much gayer, flamboyantly carved decoration, are in themselves an accurate testimony to the real differences of the Rococo concept in Venice and Paris.

The two Italian paneled rooms are the best guide to Piemontese design. They translate the themes of Louis XV *boiseries* into the softer, delicate Italian dialect and they add touches which would have seemed a little





# DEGAS, MASTER OBSERVER: SEEN AT PHILADELPHIA

By Agnes Mongan

(Editor's Note) In commemoration of the first comprehensive American exhibition of the art of Degas, brilliantly arranged at the Pennsylvania Museum of Art by Mr. Henry P. McIlhenny, Assistant Curator of Painting, THE ART NEWS is fortunate to publish the following introduction to the exhibition written by Miss Mongan of the Fogg Art Museum, Cambridge.

VITALITY, veracity, variety—these three are the dominating and constant qualities in all of Degas' work. Line and form, light and color, movement and repose, perception and mood—all possess a mysterious and vibrant life, a new but quickly recognized truth and a surprising and delightful freshness. Whether exploring new fields or following a long tradition, whether practicing with a new medium or, in a familiar medium, playing variations on a favorite theme, Degas always discovered some new harmony of movement or color, some novel subtlety of light, or some different facet of character. His was an acute and piercing vision, original, uncompromising and tireless; a discerning and disciplined intelligence, cultivated, inquiring, and penetrating; and a trained and exacting hand—graceful, experimental and indefatigable. His own capacities he knew and estimated with justness and without pretensions. His famed intolerance was directed only against the hackneyed, the superficial and the insincere. The storms of



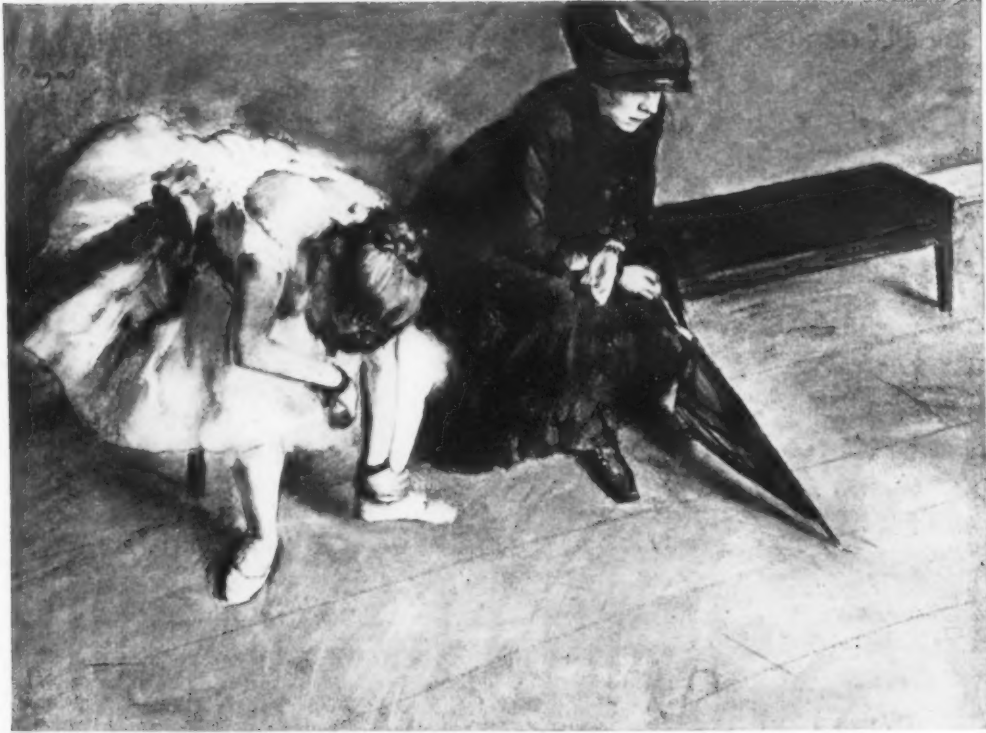
"THE CAFE SINGER," PASTEL, 1884; AND "PORTRAIT OF Mlle. DIHAU AT THE PIANO" (FROM THE LOUVRE), OIL ON CANVAS 1867-72



protest and the crackling diatribes directed against some of his work, he dismissed with a shrug. Both long since proved boomerangs, demolishing the critical reputations of those who launched them.

In the finest sense of the word Degas was an aristocrat undeviating from his own high standards, aloof from the contamination of the mediocre. Because he was a creative genius these standards were never arid, frozen or rigid, but living, flowering and changing. The firm fibres upon which they were strung were artistic excellence and absolute integrity. From the outset his way was clear before him. The youth of twenty-one who in 1855 abandoned the study of law, first to study at the Ecole des Beaux Arts and in the studio of Lamothe and then by himself in Italy, took the step with a surety of will which should have allayed any family misgivings. The blessing which his father (a Paris banker with artistic leanings of his own, evidenced by his love of music) at once gave his son, took the form of an allowance which made Degas financially independent and able for the rest of his life to give all his time and energies without worry or distraction to his chosen work. The final wealth of his artistic production, its diversity, its originality and its excellence more than justified the confidence of his father.

The present exhibition, assembled from the private and public collections in Europe and the United States, abundantly illustrates the long rich development of Degas' art. Here he can be studied as a draughtsman, as a painter, as a pastellist, as a print-maker and, in one notable example, as a sculptor. He appears as a witty and yet obviously enchanted commentator upon feminine fashions—The Millinery Shop (No. 38) and Young Woman in Street Costume (No. 73); as a dramatic illustrator of a current literary subject—*Interior* (No. 22); as the accurate and sympathetic recorder of his contemporary artists—Manet (Nos. 62, 63, 64) and Diego Martelli (Nos. 28 and 79); and as the graphic historian of Parisian operatic and music hall stages. He can be seen experimenting with new media and



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"WAITING": ONE OF THE PASTELS OF 1882

new measures: oil sketches on various colored papers, uniquely large and ambitious pastels, monotypes and color prints. One recognizes the new artistic currents of his time as he uses the camera and the camera point-of-view; or as he adopts in his own compositions certain color harmonies, steep foreshortenings and asymmetrical designs suggested by the study of Japanese prints.

He has long been familiar to the American public as the painter of jockeys and race courses, ballet dancers, and women at their toilettes. He has been too little known here as a draughtsman and portrait painter. Too proud to show, too independent to sell the vast quantities of his drawings and the majority of his portraits, he kept them in his studio until his death.

Beyond cavil, Degas was the most distinguished draughtsman of his century. Enlightened and disciplined by his study of the Quattrocento Italians, of Clouet and Holbein, a study which he carried to the extent of making faith-



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ful copies, he early developed a fastidious, fresh, and sensitive line as fine as the line of Ingres, whom he deeply admired, but at once more casual and more evocative. During the sixties, when by countless preparatory sketches he clarified every detail of pose and composition before venturing further to oil and canvas, the surety and rhythm of his line developed. Several figure drawings lent by the Musée du Louvre are beautiful examples of his early manner. Two of these delicate yet unflattering studies are for the same figure in the large painting *Semiramis* of 1861 (Nos. 57 and 58). One is nude the other draped. Both have a unique quality of youth and freshness: the first with a Florentine sense of form, the second with an almost Greek crispness of drapery. Out of this fine, graceful line there came the full decisive strokes of his maturity, defining form with a sculptural breadth and firmness and magically suggesting space and atmosphere: *Dancers at the Bar* (No. 77).

As he advanced in years and, slowly, in blindness, rich crayons and pastels replaced the pencil, fuller forms; more daring compositions and wonderful textures supplanted the restrained,

(ABOVE) "AFTER THE BATH," CRAYON  
(LEFT) "BEFORE THE RACE," PASTEL, CA. 1879

traditional and often sombre elegance of his early work. The change can be followed as clearly in the portraits as in the drawings. His own youthful Self-Portrait (No. 55) with the intense, serious, and self-appraising eyes, and the early family portraits such as that of his brother Achille (No. 3) and of his sister and her husband the Duke and Duchess of Morbili (No. 10) are restrained, sober and distinguished. They all show already the dominant characteristic of his portraiture: an accent on the revealing glance and the individual gesture. As his technique and his color heightened so did his content. That which had been an undercurrent of emotion and vitality, showing in little more than the eyes, of the pose of a hand, gradually assumed dominant power, so that even the character of a room, such as the one where Diego Martelli sits, bears the stamp of the sitter's personality.

This power to create an atmosphere which has not only individuality but vibrance and depth, is Degas' unique endowment linked with his power to depict movement. The sparkling light on a race field, the humid and heavy atmosphere of laundries, the magic and transforming arti-



ficial light of the stage, the almost palpable air of curtained French interiors—each is as individual and as important as the straining tension of the racing horse, the tired pressing of the laundress, the trained and airy movements of the ballet dancer and the full and bourgeois gestures of the bathing women. It is this happy marriage of movement and atmosphere which gives to Degas' work its astonishing vitality. One might think only a camera could catch such transient movements, but in comparison a snapshot is spiritless and barren, never achieving a comparable degree of life or color or air.

It is impossible to label with a single tag such a diverse talent. He has been called with justness the most Parisian of nineteenth century painters—and yet he was the most travelled, for he visited not only Italy (countless times) and the United States, but England, Holland, Germany, Spain and many provinces of his own France. He is neither a classicist, a romanticist nor a realist—and yet he is all three. Possibly this can be partially explained by the mixture of races which ran in his veins, the aristocratic French of the Orléans "de Gas," the colorful and generous Neapolitan of his paternal grand-



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which makes of Degas the last of the old masters and the first of the new.

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#### "THE DANCING LESSON," PAINTED CA. 1876 (RIGHT) "INTERIOR," OIL ON CANVAS, 1874

mother and the adventurous Creole of his New Orleans mother. More probably, however, it is due to his own conscious artistic descent. He often practised the classic qualities of careful construction, clear design, fine detachment and intrinsic elegance, yet he was equally possessed of a romantic's love of rich and arbitrary color, dramatic light and shadow, the exciting and the unexpected. As a realist he accepted the every day, disdained the artificial, and acknowledged the ugly. In simple purity and absolute beauty the small *Head of a Girl* from the Louvre seems the creation of art as serene as Vermeer's. In profusion of color and confusion of movement the large *Fille de Jephté* seems to come from a spirit as imaginative and extravagant as Delacroix's. In brilliant originality of subject matter and daring composition the *Bureau de Coton* is the founder of a new era.

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LENT BY MR. HENRY P. M'ILHENNY, PHILADELPHIA





# The Editor's Review

## A VISIT TO THE BARNES FOUNDATION

**M.** AMBROISE VOLLARD'S recently terminated visit to the United States was eventful in more than one respect. Aside from the opportunity it afforded to see, in the flesh, the man whose protean aspects include the "discovery" of Cézanne, it was celebrated by the first public view of a collection of paintings that has attained legendary proportions because of the privacy in which it has been acquired and maintained. There are grounds for this detachment of the Barnes collection, chiefly that its exclusive purpose is to complement an educational program. That they momentarily were waived is a signal tribute to M. Vollard, since it was for his lecture on November 8 that a small group of guests joined the students as the audience.

the pictures for themselves. It is, then, the largest collection anywhere of the works of Cézanne and Renoir.

In the case of Cézanne, this leadership exists in quality as in quantity. The Orangerie exhibition last summer gave one a first and comprehensive glimpse at examples from the Pellerin and Lecomte collections; despite their great combined size, these family aggregations clearly indicate that, older in date, they were not selected with the reflective care of Dr. Barnes' purchases. Nor can they match such unquestioned masterpieces as the large *Card Players* and the Barnes *Portrait of Mme. Cézanne*. Between the huge canvas of the Pellerin *Baigneuses* and the similar subject at the Barnes Foundation the choice is a difficult one, although I make



IN THE BARNES FOUNDATION, MERION, PENNSYLVANIA

"LES GRANDES BAIGNEUSES," 52 BY 86 INCHES, THE GREAT CANVAS ON WHICH CÉZANNE WORKED FROM 1897 TO 1906

Of M. Vollard's reminiscences, of his valuable memories of great artists and amusing anecdotes of a life devoted to art, enough has been said in his books, his other lectures and his radio addresses, to obviate the necessity of retelling them here. The duty of one of last Sunday's visitors to the Barnes Foundation is clearly to report his impressions of what, after deliberate reflection, may be termed the most important collection of modern painting in the world today. And to this visitor is given, moreover, the opportunity of comparing the collection in its present state with that of some five years ago when he last saw it.

The growth has been phenomenal. This is not to disparage the collection of 1931—the nucleus of which, it must not be forgotten, was acquired by Dr. Barnes long before the war, when Cézanne, Renoir, Rousseau and Picasso were by no means the objects of fashion they are today. It is merely to emphasize how magnificently the *niveau* of the collection has risen to new heights with such epochal acquisitions as Manet's *Le Linge*, as Cézanne's *Les Grandes Baigneuses*, as the two pictures which are probably Renoir's masterpieces, and as the great Matisse mural installed three years ago.

Yet the growth is of secondary importance beside the total impression. To set that down justly, it would be necessary to understand fully the educational plan of the Foundation. Without this knowledge, one can but grant its serious function and appreciate

it without hesitation. To me, the infinitely superior interlocking of the figures in the Barnes picture—after all, the kernel of the composition, without which it would be meaningless—more than makes up for the poetic arch of trees which the considerably higher Pellerin canvas allows. In reality these are two quite different pictures: the Paris *Baigneuses* is a Homeric effort, in which the grandeur of plan transcends its unequal realization; that at Merion is a vibrant personal concept completely carried through from fundamental purpose to ultimate form.

No less with Renoir than with Cézanne does the Barnes Foundation stand preëminent. The great family group, the superb *plein air* painting of Mme. Henriot on the greensward, but above all the brilliant appreciation by Dr. Barnes of the wonders of the late period give the Renoir group a unique force to explain the master.

No impression would be complete without an allusion to the two great Seurats, especially *The Models*, with its unique combination of the *Grande Jatte* composition and an interior scene with probably the three most handsome realizations of the nude figure attained in painting since 1800. Space forbids report of the Douanier Rousseaus, of the Picassos, the Chiricos, the Van Goghs, the Courbets and the countless other masters who are so admirably represented. There is room only to say a word of gratitude to Dr. Barnes for the brief moment in which the door was open.

A. M. F.



EXHIBITED AT DURLACHER BROTHERS

"THE REST ON THE FLIGHT TO EGYPT" AND "THE THREE MARIES AND ST. JOHN AT THE SEPULCHRE," PAINTED ABOUT 1511-15

## Quentin Massys Rediscovered

By Alfred M. Frankfurter

AN EARLY Flemish painter's one man show is a *rara avis* among New York exhibitions, though the current hanging of six works by Quentin Massys at Durlacher Brothers would easily deserve credit in the company of its peers; in a dearth of old masters beside the plethora of contemporary and nineteenth century exhibitions, the event is doubly noteworthy.

It is, first of all, for America the rediscovery of an important Flemish master if it is not indeed the discovery. Quentin Massys is sparsely represented in American collections and then mostly by works of secondary quality; only the Metropolitan's Flemish rooms give a fair indication of his art.

Yet he deserves better, for his peculiar place in the development of Flemish painting entitles him to special consideration. Not only is he one of the masters who, born in the fifteenth century and working well into the sixteenth, bridged the transition in Flanders from Gothic to Renaissance style (the avowed interest in him which prompted the current exhibition), but, among a large number of contemporaneous painters whose art was uniformly identical with the prevailing style, his pictures stand out for the distinctly personal, individualized viewpoint they represent.

Interest may be divided between the religious and portrait painting of Quentin Massys. Without any determination of the final value of either phase, the proper entrance to his art is

through the former, in this exhibition admirably exemplified by three panels from an altarpiece of extraordinary importance. The subjects are, in their correct order, *The Presentation in the Temple*, *The Rest on the Flight to Egypt* and *The Three Maries and St. John at the Sepulchre*; though each panel is a complete picture in itself, the original arrangement of the series—perhaps, as Friedländer suggests, a cycle of the *Seven Sorrows of the Virgin*—is a matter of conjecture. If there were at the start just seven panels,

they must have been arranged horizontally, a possibility which is borne out by the horizontal symmetry of the three panels now shown. On the other hand, the series, of possibly greater extent, may have comprised a huge *reredos*—each panel is thirty-two by thirty-one inches—such as were being ordered in Flanders for Spain and Portugal at the time; the fact that accompanying panels have recently been found in Lisbon may serve to substantiate this.

In either event the very size of what was the finished work indicates that these pictures belong to the most important religious painting by Massys. Friedländer dates them not long after the completion of the Antwerp altar, which is inscribed 1511, and he describes their composition so fully in his volume on Massys, of which an extract is quoted in the catalogue, that there is little to add in explanation and only a few words of stylistic definition are called for.



EXHIBITED AT DURLACHER BROTHERS

"PRESENTATION IN THE TEMPLE," FROM THE ABOVE SERIES





EXHIBITED AT DURLACHER BROTHERS

QUENTIN MASSYS: PORTRAIT OF A MAN, ON PANEL 18½ IN. HIGH

In the concept of these three deeply moving scenes from the life of the Virgin, Massys has manifested an originality of interpreta-

tion which is least of all important because it embodies an allegiance to the Gothic spirit phrased, more or less, in Renaissance forms. Its great beauty lies in the poetic, tender approach to each scene—subjects which, in the generation of Memling and that following, were either conventional realizations of well worn themes or stern sermons on the awing events of the New Testament. For Massys neither formula held: his was a characteristic personalized view of each moment, painted as if he had been concerned with the lives of persons actually known to him, even of members of his own family.

Thus there is a touching, sentimental participation in the scene of the Three Marias, in the pathos toward which the expression of the entire picture is directed; its chief determinator is the deliberate frontality of the figures, part of the ingenious composition in which the spectator's eye is led into the landscape background only after it has fully observed the main action. The same planned construction, with the figures in the absolute foreground, occurs in the *Rest on the Flight*; here, as in the Temple scene, the homely still-life of the basket is another testimonial to Quentin's poetic sentiment, which was a lone forerunner of the *bon bourgeois* spirit of Netherlandish seventeenth century painting.

A further prototype of the later Flemish and Dutch masters is revealed in the other religious work in the exhibition, the *Holy Family* dated 1530, the year of Quentin's death. Certainly executed after an intimate contact with Italy and the art of Leonardo—and perhaps after an Italian journey which remains an hypothesis in the meagre knowledge we have of the artist's movements—its best aspect is the charming view into another room seen in the left background that is a kind of prophecy of Pieter de Hoogh.

Portraiture, however, is the medium in which Massys gained his greatest success, in terms of modern taste. In this exhibition only two examples testify to his extraordinary ability to characterize his subjects by means of the same immediately personal interpretation so broadly evident in the religious painting; the height of this quality is discernible in his finest portrait, the thoughtful *Aegidius* in the Earl of Radnor's collection at Longford Castle. Close to this in quality is the *Portrait of a Man* in the current show, already well known through the Cleveland Exhibition of the past summer;

(Continued on page 24)

## A FAMOUS PICASSO FOR THE DALE COLLECTION

ANOTHER echo of the current enthusiasm for the works of Picasso is found in the important announcement that Mr. and Mrs. Chester Dale have just acquired the celebrated canvas of the "blue" period, *Le Gourmet*, which was in the collection of the late Josef Stransky, from Wildenstein & Co. Following upon the recent opening of two large exhibitions of Picasso, one of them devoted exclusively to pictures of the "blue" and "rose" periods, and upon the recent acquisition by New York University's Museum of Living Art of the famed cubist *Three Musicians*, this is another evidence of the new acclaim for the Hispano-French painter who has just celebrated his fifty-fifth birthday in Paris.

*Le Gourmet*, depicting a young child eating from a bowl of porridge placed upon the table beside which she stands, is an oil on canvas thirty-six by twenty-six inches and was painted in 1903, in the culminating phase of the "blue" period which Picasso began in 1901 with the execution of oils and gouaches entirely in that tonality. Ever one of the most admired works of this time of the artist's life, the picture was first in the collection of Dr. Alexandre of Paris, whence it passed into that of Dr. Stransky, then conductor of the Philharmonic Society of New York. It was reproduced in full color in THE ART NEWS for May 16, 1931, in the comprehensive article on the Stransky Collection.

*Le Gourmet* was exhibited by the Museum of Modern Art in its exhibition, "Painting in Paris," January 19-February 16, 1930 (No. 65, illustrated in the catalogue). In 1933, the picture was shown at the Art Institute of Chicago in the Century of Progress Exhibition (No. 40), a loan made possible through the courtesy of the Worcester Art Museum where the entire Stransky Collection was on view as a loan exhibition from 1932 to 1935. During the past summer this picture, along with many others of the Stransky Collection, was exhibited at the London galleries of Wildenstein & Co. Ltd.



ACQUIRED BY THE CHESTER DALE COLLECTION FROM WILDENSTEIN & CO.  
PICASSO: "LE GOURMET," PAINTED 1903 IN THE "BLUE" PERIOD



# The Careful Vision of André Derain

By Martha Davidson

IN EVERY discussion of the art of André Derain one invariably comes upon long lists of names designated as his mentors at one time or another. Nevertheless the current exhibition, at the Brummer Gallery, consisting predominantly of paintings done since the war, presents a homogeneous group. Certainly there are influences. There are the traces of Chardin, Corot, Manet, Cézanne, and Renoir, to make no exception to the rule, but commanding over them persuasively and determinately is the hand and the directing mentality of Derain himself. Primarily sober, reticent, and objectively self-contained they have described a long path from the *fauve* beginnings of this artist.

In 1880 Derain was born to a well-to-do family in Chatou, France. With engineering as his destined career, he prepared for his entrance examinations to the Ecole Polytechnique. At fifteen he had begun to paint and while studying architecture a year later in Paris, he turned definitely to painting, realizing that his studies were ill suited to his temperament.

When he was nineteen Derain met Vlaminck, who also lived in Chatou, and they worked together in the same studio for three years. Vlaminck, two years his senior, directed his interests towards the current revolutionary movements in art. With Matisse these two "genii of the suburbs," as they were called by Maurice Denis, formed the *fauve* reaction to impressionism and the decorative style prevalent at the turn of the century. In Paris, at the Atelier Carrière the nucleus was augmented by Friesz, Braque, Dufy, and Marquet. Derain shared their interest in freedom of expression by means of broad areas of pure color and strong outlines.

He was to leave them soon to follow the schematic economy of negro sculpture, to taste the discipline of cubism, the lure of old masters in the Louvre, and to become consumed with the architectural order and substantial structure of Cézanne's paintings. *Au Bal de Suresnes*, painted in 1903, is an early record of Cézanne's influence on the artist. Of the forty-six paintings in the exhibition, it alone recreates the resonant colors of the Master of Aix. And it is the only work in which Derain instills in his subject matter a personal touch and subjective interpretation. For this he employs a humor like Toulouse-Lautrec's, only more mellow, less sardonic in mood. A suggestive distribution of reds and blues heightens the spirit of the scene.

Before the war Derain created

several mystical paintings, adopting the archaisms of Byzantine art. *La Cène* (1907), now in Chicago, and *Les Buveurs* (1913) are the most notable examples. *Femme Assise* (1913), astonishingly close to Modigliani's unique figures continued the principles learned from negro art. These are not represented in the exhibition but *The Window on the Park* (1912) and *La Table Garnie* (1921) which are included, show confusion of types that aspect which became Derain's personal style, and its resolution.

*The Window on the Park* is painted in a harmonious scale of grey, browns, and greens. The composition is a clear presentation of horizontal and vertical elements. Individual forms are represented in mass with no delineation of parts or details. Through the window the vegetative forms reminiscent of Le Douanier are veiled in recessive tones. On the whole the painting is more fanciful, more suggestive in color and in invention than most of Derain's later works. In this painting Wilenski sees the beginning of a reconciliation of the artist's complex psychology which he poses as austere and emotional; intellectual and romantic. A similar theory is contained in Clive Bell's statement that Derain fights with both his hands tied behind his back. Wilenski cites the final reconciliation as a union between "pathetic" and architectural qualities, a debt partly owed to Cézanne. He writes, "The frequent heaviness of Derain's touch, the lack of sparkle, the leathery quality of the flesh tints, and the general absence of attractive colour are all part of a deliberate attempt to push the 'pathetic aspect' of Cézanne's achievement a stage farther by eliminating Cézanne's charming colouring, his blues and greens and pleasing reds, which Cézanne derived from the Impressionists." His ultimate conclusion is that Derain has created a new romantic art at once austere and passionate and marvelously restrained.

The terms "romantic" and "classic" have been bandied about in a chaotic fashion and Derain has shared of both. His paintings have been enigmatic and have eluded the decisive tabulation of the critics. Perhaps it is because of their objective nature, their positive lack of any passion which is counteracted by a masterly handling of the painter's art, a dualism which awes the critic into silence over the subject matter and its interpretation. With emotion comparatively discarded and literature abandoned the construction of the painting becomes the



EXHIBITED AT THE BRUMMER GALLERY

(ABOVE) PORTRAIT OF THE RED-HAIRED Mlle. HESSLER;  
(BELOW) "THE KITCHEN TABLE": STILL-LIFE PAINTED 1925





EXHIBITED AT THE BRUMMER GALLERY

"PIERROT AND HARLEQUIN": WISTFUL HORIZON FIGURES

crucial interest. The subject matter is treated as still-life and although it remains preëminently natural, certain elements are abstracted, removing personal emotion and its concomitant reaction on the observer.

*La Table Garnie* is strictly classical in form. The plane of the table is abruptly and positively terminated by the background and the objects on the table are clearly outlined and carefully counterbalanced. The browns are so modulated that a gently vibrating atmosphere connotes space but a space that exists only within the frame. The romantic extravagance of unleashed movement, color, and forms, and their appeal beyond their frame, beyond their immediate being, is nowhere visible. This painting and *The Kitchen Table* (1925)—two magnificent still-lives in the tradition of Chardin—have their existence within themselves. If there is any romanticism in these paintings it is in the choice, in the elevation of a commonplace to a serene and timeless actuality, in the discovery of the magic and poetry in the plain accessories of life.

How far Derain has strayed from his multiple beginnings and yet how much discipline and reserve he has elected from them is observable when *La Table Garnie* is compared with an abstraction by Braque. It is as if the anomalies of a cubist painting suddenly were untwisted and put into a careful order governed by natural vision.

The unchanging, wistful, and remote expression with which Derain invests his portraits gains a haunting appeal in *Pierrot and Harlequin* painted in 1924. It has the consummate perfection of design which gave resounding success to Derain's ballet settings. With the Rococo trappings missing it reiterates the mournful tune of Watteau's *Gilles*. Quietly the figures stay fixed in their eternal position against the sky, the horizon breaking at their feet, leaving only the clouds and the sky behind them. Derain almost invariably avoids movement and here, where it is represented, it is not living but crystallized.

The architectonic arrangement of simple elements is like a stage setting. A plant fills one corner and a still-life the other, their diagonals leading to the figures of Pierrot and Harlequin. The various angles and masses are balanced, composed, and precise, in the manner that has been defined as classical. Expression, when so idealized in its reserved and

eternal aspect, does not preclude classicism as is often supposed.

The landscapes deriving from the early architectural works of Corot, from the paintings of Cézanne and presumably from those classic landscapes of Claude and Poussin, are similarly arranged and composed. *Southern Landscape* has the warm radiance of russet and gold which is present in the *Portrait of Madame Guillaume* (1920), unrivalled in the exhibition by any other portrait. *Girl in Pink Dress*, not on display but exhibited this year at the Great Lakes Exposition in Cleveland, was painted as recently as 1932 and is the crowning achievement of Derain's growing interest in luminous colors. The greater part of these paintings are in harmonious tones of chocolate and coffee, infrequently relieved by russet and gold. The heads are characterized by a languorous torpor, at times dull. Sculptural volume is magnificently reconstructed in *Woman's Back* (1926).

Derain's skillful draughtsmanship also appears in the cross hatchings of the brush strokes which build up the figure in warm tones of golden brown. The sparkling fluidity of Renoir's figures is adapted to a less vibrant mood. Rich orange shadows help to round out the substantial figure in *Nude in a Landscape* (1927).

The texture of these paintings is frequently unpleasant. A dry sensation, when augmented by the use of muddy or sandy colors, is decidedly untactile. The feeling for the smooth, fluid surface of the oil medium which is present in Vlaminck's paintings to such a remarkable degree, is totally absent. One cannot help wishing that Derain were more receptive, in this instance at least, to the influence of the inseparable companion of his youth. *Nude on a Sofa* graphically exposes not only this difficulty but the drawbacks of a direction devoid of any emotional sentiment. It is doubtlessly an exceedingly unfruitful effort which adds another futile note to the long series of paintings stemming from Giorgione's *Sleeping Venus*.

The dignity that is missed in the nude is fully contained in Derain's landscapes. *Large Landscape of the Lecques* is a peaceful vision of the intimate forest scenes that attracted Courbet; *Landscapes in Provence* repeat the cool atmosphere of Corot's distant scenes which, in *Southern Landscape*, is changed into the serenity of a sun steeped climate.

André Salmon has tersely and descriptively called Derain the "Regulator" and Picasso the "Animator." One will find no dynamic activity in these works, rather a quiet group of paintings, wistful in expression, harmonious in sober hues, and architecturally classic in arrangement. Such an exhibition including so many of Derain's best creations is a rare opportunity to view the works of an artist who for three decades has been an idol of young painters in France.



EXHIBITED AT THE BRUMMER GALLERY

"SOUTHERN LANDSCAPE": PAINTED IN GLOWING TONES OF RUSSET, BLUE, AND GOLD



# Painting & Literature at the Whitney

By Jeannette Lowe

THE Third Biennial Exhibition of Contemporary American Painting at the Whitney Museum continues as the fifth in a series which was begun in 1932, with alternating displays of painting and sculpture. It is therefore an interesting landmark recurring at intervals of two years, and should serve as such in estimating the progress made by that group of painters which the Museum catalogue terms "representative of the most vital painting produced in America today."

Since no jury exists and the Museum invites exhibitors who themselves choose what painting is to be shown, the result is to place the final as well as the initial responsibility on the artist, who should shine forth here literally in his true colors. This year, in the face of the current controversy between artists and museums as to whether a rental fee shall be paid to the exhibitor, the issue has in some exhibitions been beclouded. The Whitney Museum, however, has agreed to pay rent on paintings shown, and thus certain artists are participating whose work might otherwise not appear.

What is, then, the general impression which this show produces? First of all there is the enrichment in subject matter which reflects the upheaval of the last two years in American life. Not so poignantly is this manifested as in some of the recent showings of the W.P.A. work, for one cannot escape the belief that painters "on the Project" have been faced with harsher realities than have the more established members of the Whitney Museum group. But *Abandoned Mining Town* by Paul Burlin, *Seeking Work* by Max Weber and *Drought Survivors* by Alexandre Hogue bear witness to an ever increasing awareness on the part of the artist that the whole social order, not merely its more genteel aspects, is fit subject matter for impassioned painting. *Seeking Work* is

an angry picture, painted out of a consciousness of the bitter unfairness of life. *Abandoned Mining Town* has all the desolation which descends on a small locality when the only source of its livelihood has been removed. *Drought Survivors* is something else again. Its grim comment is impersonal, macabre in implication. No less than Providence comes in for a share of this artist's denunciation. It is a surrealist treatment of a very real theme, and one of the most

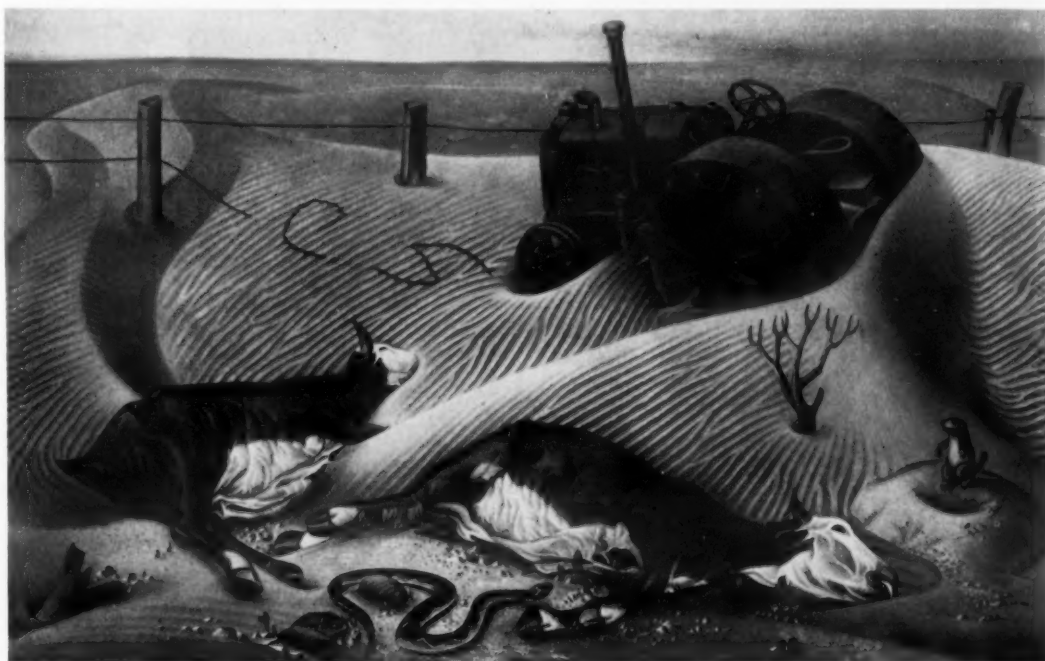
interesting pictures in the show, both in conception and handling.

One hundred and twenty-three painters each have a picture in the Whitney Biennial, and while condemnation of the social order does appear again and again as a marked new trend in subject matter, there is both poor painting and good in this field. For a significant subject alone will not transport a picture into immortality. Without the vision and power to present his material the artist must fail, no matter how important his theme. In

fact the very significance of the material in this exhibition has run away with the picture in very many cases. So that instead of an impression of fine painting one is forced to conclude that it is literature and not representational art which has triumphed.

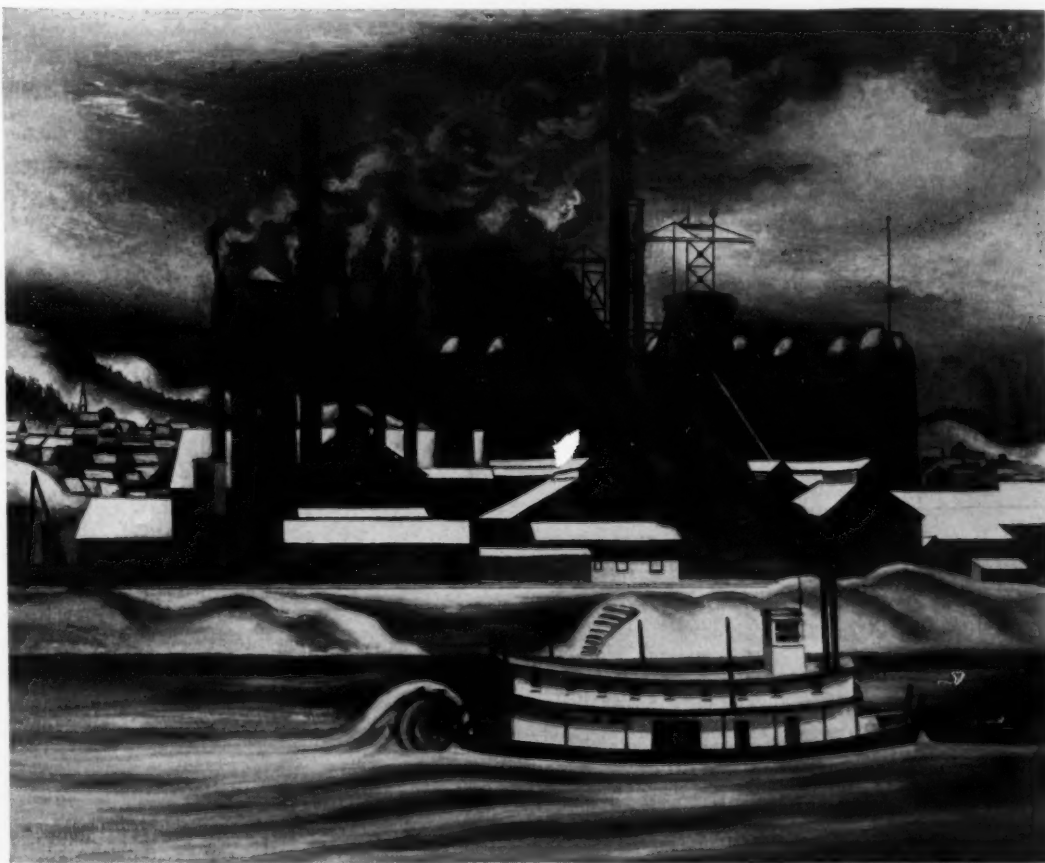
Twenty-nine painters show pictures in the Whitney Biennial who have not previously been exhibited here, more than a quarter of the total exhibitors. Between them and the Old Guard they have produced a show which is full of variety, stimulating to look at, and confirming to a great degree, the Museum's forward as to its validity.

Is it because of the current Marin Retrospective and recent reminder of his particular idiom that his picture in the entrance gallery gives one that burst of pleasure which is so delightful at the beginning of an exhibition? At any rate, the enchanting color and calligraphic line for which we have come to look in the work



EXHIBITED AT THE WHITNEY BIENNIAL

SURREALISM FROM TEXAS: "DROUGHT SURVIVORS" BY ALEXANDRE HOGUE, DALLAS



EXHIBITED AT THE WHITNEY BIENNIAL

"ALONG THE ALLEGHENY RIVER," AN EXAMPLE OF ERNEST FIENE'S NEW STYLE

of this artist is present in *Off Cape Split, Maine*. Ernest Fiene's painting, *Along the Allegheny*, on the same wall shows this artist's solid sense of design and expert eye for quiet emphasis. Beside it Alexander Brook's *Morning Light* is a radiant and distinguished neighbor. Reginald Marsh documents *The End of the Fourteenth Street Crosstown Car*, not missing the opportunity of transferring the sentiment, "Jailed for Picketing, don't buy at Ohrbach's," from the picketer's placard to his canvas. Of a handsome mauve in tone, and agreeable in its composition is Henry Lee McFee's still-life, *Glass*. Molly Luce's painting, *Horses in March*, has a ruddy, full-bodied color, and the tang of sharp Spring air which is delightful. A concept always horribly fascinating, Aaron Bohrod paints *The Dentist's Chair* with deftness and animation. These paintings in the entrance gallery give promise in variety and interest of what is in store for the observer on the two floors of the exhibition.

In Gallery I hang twenty paintings which may have been grouped as representative of work "to the left." There are, however, conspicuously few abstract paintings here, and this seems a departure from the quantity in similar exhibitions a few years back. *Organization*, by Arshile Gorky, shows the impulse away from nature; *Lunch in the Sun*, by Emlen Etting, is a table set in a considerably simplified manner with a streak of vivid blue behind it, which makes one hope it is inspired by the Mediterranean and an appetizing déjeuner on a terrace. Certainly such is implied in this economical picture, and goes to show, among other things, how concrete a reaction an abstract picture can stimulate.

*Things on Iron Chair* has all the elegance and magnetic quality one finds unfailingly in the work of Kuniyoshi. Niles Spencer in *Power House* builds up his design with modulations of color and harmony of mass. *Morning Glory*, by Audrey Buller, is a meticulously painted study of this temperamental flower, with every tendril faithfully and a little scornfully portrayed. Edna Reindel contributes *Song of the Unemployed*, which need only to have been a straightforward presentation of her subjects to be moving, but it is over-sentimental and lacking in force. Anyone who has parched in the sun and arid atmosphere of Southern California cannot fail to laugh and cry before *Subdivision* by Edward Biberman. A pretentious little mosque, the nerve center of some hopeless real estate scheme stands on the sand in the glaring sunshine, a mute testimonial to the non-success of getting.

Theodore Roszak has done a stimulating geometric design in *42nd Street*, simplifying the sound and fury of that locality in a pattern of triangles, but suppressing none of the essentials. Considerably influenced by Rouault is the *Scribe* by Benjamin Kopman, but a strong, vigorous piece of work, none the less.

Among the more realistically painted out-of-door presentations, Thomas Don-



EXHIBITED AT THE WHITNEY BIENNIAL  
"OFFICE GIRLS," FIGURE PAINTING BY RAPHAEL SOYER

nelly shows a picture in browns and grays called *February Thaw*. Its charm lies not only in the restraint with which the color is used, but in the nice pattern of roads which wind neatly around the hills. This painter has shown constant development in the last few years, and an ever increasing sense of direction appears in his work.

Gifford Beal's *Wingasbeek Beach* seems a minor work from the hand of this usually sturdy realist. Altogether warm and pleasant is *Sunday Sun* by Mary Fife, two lush and Renoiresque maidens, who will never, one hopes, achieve the tan for which they have come to the beach.

The lovely green and sense of freedom in Henry Varnum Poor's *Vermont Hills* are interestingly contrasted with the nearby unearthly light and texture of John Carroll's *Country House*. Far too similar to his Carnegie prize picture is Lean Kroll's *Morning on the Cape*. It is almost identical in feeling, background and figures, and perhaps should not have been shown

at this time. Wholly different in its approach to the out-of-doors is Charles Prendergast's unique and decorative carved, painted and gilded panel in all its freshness and naïveté. It documents the times in gay manner, being an up-to-date portrait of Robert Moses' *Central Park*.

*Our American Farms* is the title given by Joe Jones to a bitter study in soil erosion; here again the consideration of a contemporary social problem. It is a desolate portrayal, handled with imagination and compassion. John Sloan's picture *Better Mouse Traps?* is smiling and good-natured, a painting bathed in the brilliant sunshine of New Mexico.

Examples of fine painting in which technical skill is incontro-

vertible are pictures by Eugene Speicher, Walt Kuhn, Kenneth Hayes Miller and Morris Kantor. Speicher's picture, *Jean in Costume*, reveals again the ability of this painter to "think in paint." Largeness of vision and a sensitiveness for what is gracious and lovely are always present in his work. Walt Kuhn has a typical, vivid *Girl in Uniform*, Morris Kantor's *Tookie* shows his individual style, sensitive in line, and remarkable for the fine quality of color. *Box Party* by Miller displays his sculpturally rounded figures, with all his intense concentration upon separate forms and textures.

The most attractive still-life in the exhibition is a picture by Frank London. It is an admirable solution of the problem of relating natural forms and colors. *American Interior* by Charles Sheeler is a good example of his unemotional precision.

Edward Laning's *The Passion of Carry Nation*, is the most open invitation to laugh in the exhibition. It portrays the heroine driving a horse and buggy, beset by all the terrors implicit in a group of celebrating Bacchantes, seen in the woods. They are sufficiently realistic to strike with panic even the most valiant.



EXHIBITED AT THE WHITNEY BIENNIAL  
A NEW YORK STATE LANDSCAPE: "SPRING" BY GEORGINA KLITGAARD OF BEARSVILLE



# New Exhibitions of the Week

## Chardin's Influence on the Still-life

A PROVOCATIVE exhibition called *Chardin and the Modern Still-life* is on display at the Marie Harriman Gallery. The exhibition does not presume to be comprehensive, but is intended only to show the work of Chardin and three "modern" artists painting in his tradition.

It is interesting to remember, in these days of abstractions, that until recently the still-life had to defend its *raison d'être*, that this form of painting now adopted both by old academicians and by the rapidly rising school of abstract academicians, is in reality only a young form. It had no place in the religious art of the middle ages and early Renaissance, although foreshadowings were present in the vegetative decorations of Crivelli and in the accessories of early Flemish painters. Only in 1504 was the first known still-life painted by Jacopo di Barbari. But this art did not flourish until a century later when it was molded under the hands of Dutch seventeenth century painters.

In the eighteenth century, in the midst of high flown elegance and pretty sentiments, Chardin settled down to still-life painting. The current exhibition contains seven of his paintings. *The Silver Goblet*, lent by the City Art Museum, St. Louis, is a symphony of textures, one note answering another in a tinkling melody. *Attributes of the Architect*, lent by the Museum of Historic Art, Princeton University, has a sweeping design lyrical in quality.

There is a lapse of about one hundred years between Chardin's paintings and those of Edouard Manet, whose *Basket of Fruit* shows how closely the artist adhered to Chardin's principles. The colors have been raised in key but Manet is still primarily concerned with texture.

The divergences are even more apparent in three canvases by Cézanne. Earlier paintings by the artist reveal a closer relationship to Chardin but these are examples of Cézanne's added interest in creating form by means of pure color. Texture is more incidental and the lyricism of Chardin's still-lives is supplanted by a new monumentality of form. The singing notes of Chardin are repeated in André Derain's paintings, but in the exhibited examples it is a softer, less robust song that continues the tradition of the eighteenth century master.

M. D.



EXHIBITED AT THE MARIE HARRIMAN GALLERY

THE STILL-LIFE FROM CHARDIN (ABOVE) "ATTRIBUTES OF THE ARCHITECT" TO MANET (BELOW) "BASKET OF FRUIT"



EXHIBITED AT THE ARDEN GALLERY

ELIZABETH EMMET'S PORTRAIT OF HER TWO CHILDREN, 1882

## Five Generations of Women Painters

FOUR rooms at the Arden Gallery are being devoted at present to the paintings, drawings and sculpture executed by five generations of the Emmet family. The work of thirteen women who were either born Emmet or married into the Emmet family is on exhibition. This alone would make it an unusual event. But there is so much of interest historically and such a high standard of excellence in the work in this show that anyone who is interested in the progression of American painting should not miss it.

Elizabeth Emmet came to this country from Ireland in 1804, and through a chance encounter on the boat with Robert Fulton, whose well known avocation was painting, she was encouraged to develop her talent in art. The work of Gilbert Stuart was her model, and she began at once to study industriously and to copy his portraits. Her pictures hang in one of the rooms at the Arden Gallery. Nearly all of them are of members of her immediate family, but the most charming is the portrait of her children, Jane and Herman, against a romantic background.

Lydia Field Emmet and Ellen Emmet Rand of the third generation, perhaps the most able painters in the family, each contribute a group of portraits. *Florence and Edith as Bridesmaids*, by the former, is an attractive picture, and a portrait of Hardinge Scholle by the latter brings one into contemporary New York. It would be an omission of one of the striking pictures of the exhibition, also by Lydia Field Emmet, not to speak of an early portrait of Robert Emmet Sherwood, complete with straw bonnet and large blue ribbon bows.

J. L.



EXHIBITED AT THE MARIE STERNER GALLERIES

EDY LEGRAND:  
"LADIES ON A  
BALCONY,"  
A RECENT  
SPANISH OIL

### *The Romantic Spain of Edy Legrand*

THE Marie Sterner Galleries are showing gouache and tempera paintings by the French artist Edy Legrand. These are the products of the past two years and, Spain, where they were painted, is their setting.

Created during a time of stress, disorder, and reorganization, they show no traces of their social context, but the same lack of interest in external events that was manifest in the watercolors executed by the artist during the world war. They are romantic documents of an imagination bent on the lovelier, more pleasant aspects of life. *The Toreadors* are scintillating in color and elegant in form. They conjure up no images of combat but only of the glamour of the attendant spectacle. The relation to and the departure from Goya is marked in the *Bull Fight, Barcelona*, a decorative organization of composition and color. A particular sense for compositional design is commendably expressed in the tree framed *Tents at Moulay-Idriss* and in *Ladies on a Balcony*.

Legrand has mastered high keyed colors not merely by a tonal harmony but by a use of a light background which, like the bright rays of the sun, ameliorates their intensity. But, *Young Girl at Prayer* attests Legrand's equally artistic handling of subtle tones of tans and blacks. *Church Interior, Alicante* combines both characteristics in the jewel like, glowing colors which pierce the sober atmosphere of the church.

Solid horses from the Rothschild Stables, their silken bodies electrified, show how well the artist can model massive form. But the human figure is treated rather like flowing drapery, slightly exaggerated in height. They emphasize the elegance and quiet dignity of Legrand's humans, inhabitants of a serene land of sparkling colors.

M. D.

### *Anna Glenny: Sensitive Portrait Sculpture*

THE Walker Galleries are currently holding the first one man show of an artist whose work has both subtlety and distinction. Anna Glenny is primarily a portrait sculptor and her approach is one of extreme sensitiveness. Her interest lies in depicting the inner, spiritual life of her sitters, and in this she has succeeded admirably, even though at times at the expense of form and vitality. A pupil of Bourdelle, her work is more evocative of Despiau's smooth, enigmatical faces and subtle, fleeting smiles. It is thus not surprising that Anna Glenny draws much of her inspiration from Chinese models and has successfully interpreted the self-contained emotion of Katharine Cornell. A mask and portrait head of Moon Wong have good, simplified modelling, though it is more a transient expression than an intrinsic quality that she seeks. Every head has its individual life, even cast as they are in a cement composition. One

cannot help wondering why this artist has not chosen the more pliable medium of terra-cotta for her sensitive fingers.

That this is a wholly different art from the sculpture of pure form is evident in a pair of Chinese hands, in quasi-religious pose and rendered to show the beauty of long, tapering fingers with back-bent tips; they constitute, however, more of a literary idea than a visual experience.

Two heads stand out by contrast: that of Mrs. Frances Wolcott (lent by the Museum of Modern Art) in which we see Bourdelle's massive assertiveness, and a portrait of the Honorable James W. Wadsworth, which is a frank, straightforward statement, ably executed. Two small torsos again reflect an earlier and more generous mood, as does the large, somewhat academic torso, which is, however, so masked with patina as to render the forms almost invisible. The exhibition is rounded out with some negro figures. In a small pair, entitled *Hallelujah*, they have a gnome-like and fanciful, rather than an African, quality but they are done with extreme ease and capture much of the grace and harmony of Kolbe's statuettes. R. F.

### *De Creeft: A Strong and Versatile Sculptor*

SCULPTURE at the Georgette Passedoit Gallery reveals an artist of rare skill and versatility as well as power and subtlety. José de Creeft is a native of Quadalajara, Spain, at present living in New York and teaching at the New School of Social Research.

The artist has the restless, searching curiosity of his period. He has assimilated various features from Oriental and African art. The stylized *Femme au Chignon* may remind us of Picasso, and the angular, pitted head in Belgium marble may recall the stone carvings of Easter Island, but de Creeft commands these elements by his unfailing feeling for massive form, material, and surface texture. His repertory of media is extremely varied and includes different types of stone, wood, lead, bone, and ceramics. Each medium is approached with a keen and sensitive understanding of its maximum possibilities in relation to form and texture. To realize these intrinsic characteristics of sculpture the artist uses *taille directe*. By working directly on the material instead of making a clay model and employing a mechanical instrument or a craftsman to cast it in its final form, de Creeft retains a more malleable relation between the artist's concept and his material. He feels that an intermediary not only must treat the material arbitrarily but also must vary the artist's idea.

Successive steps in the development of de Creeft's art can be traced in the current exhibition. From the block mass and gentle surface of the granite figures (1921) de Creeft suddenly departed from naturalism and embarked on a period of experimentation.

(Continued on page 25)



# ART THROUGHOUT AMERICA

## Toledo: A Cézanne and Gauguin Exhibition

A NOTABLE loan exhibition of paintings by Cézanne and Gauguin, contributed by museums, dealers, and private collectors in America, has just opened at the Toledo Museum of Art. One of the most important of the season, the display includes thirty-five examples of the works of these nineteenth century artists who so strongly influenced the entire modern art movement.

The Cézanne paintings in the Toledo exhibit are a representative cross section of his years of study, from those in which he is obviously influenced by the Impressionists, to those like *Pigeon Tower at Mont Briand*, lent by the Cleveland Museum of Art, in which he has developed an architectural quality of composition and seems to have applied his paint with the lucid effect of a watercolor wash.

Another charming example of this effect is *Village of Gardonne*, lent by the Brooklyn Museum. *Flowers and Fruit*, from the Art Institute of Chicago, is representative of the still lifes for which Cézanne is famous.

Paul Gauguin, like Cézanne, a pioneer, is represented in his various periods of development, from his early work in Brittany to his last days in Tahiti. Typical of this latter group is *Under the Palms*, lent by Mr. and Mrs. Ralph M. Coe of Cleveland, in which the brilliant, rich color of the tropic strand is combined with the decorative pattern of dancing palms in the background. *Paysage avec Figures*, 1891, lent by Durand-Ruel, Inc., of New York City, is an example of his earlier paintings of the Breton landscapes.

Gauguin paintings in the exhibit which have been loaned by private collectors are, *Brittany Landscape* and *Martinique*, lent by Mr. and Mrs. C. H. Worcester, Chicago; *Woman in Waves*, lent by Mr. and Mrs. Frank H. Ginn, Cleveland; *Poèmes Barbares*, lent by Mr. A. Conger Goodyear, New York City; *Brittany Landscape*, lent by Mr. William Church Osborne of New York City; *Portrait of Marie Henry* and *Still Life*, both from the Chester Dale Collection, New York City.

Other Gauguins in the exhibit include *Oh, You're Jealous*, lent by the Art Institute of Chicago; *Edge of the Forest*, lent by the Marie Harriman Gallery, New York City; *Head of a Tahitian*,



LENT BY THE CHESTER DALE COLLECTION

GAUGUIN: "PORTRAIT OF MARIE HENRY," BRITTANY PERIOD

from the Museum of Modern Art, of New York City; *Femme Accroupie*, lent by the Worcester Art Museum, *Promenade au Bord de la Mer*, lent by the Albright Art Gallery, Buffalo, New York; *Brittany Landscape* and *Baigneuses à Tahiti*, both lent by Wildenstein & Co., New York City.

From New York the Cézannes are: *La Lutte d'Amour* and *House in Provence*, lent by the Marie Harriman Gallery; *The Bather*, from the Museum of Modern Art; *Le Pont et le Barrage, Pontoise*, lent by Mr. Carroll Carstairs; *Man with a Straw Hat*, lent by the Metropolitan Museum of Art; *La Maison Rustique* from the Howard Young Galleries; *La Sieta*, *Nature Morte, Verre, Bouteille et Fruits*, and *La Route Montante*, all from Wildenstein & Co. and *Un Pré, Madame Cézanne au Fauteuil Rouge*, and *Le Vase De Fleurs* from Durand-Ruel, Inc.

Others include *La Route Tournante*, lent by Smith College Muse-



LENT BY THE SMITH COLLEGE MUSEUM OF ART

"DESERTED HOUSE" BY CEZANNE: A SOUTHERN LANDSCAPE

um of Art, Northampton, Massachusetts; *Deserted House*, lent by Mr. and Mrs. Ralph M. Coe, Cleveland, Ohio; *Jas de Bouffan*, from Rhode Island School of Design, Providence; and *Grandes Arbes au Jas de Bouffan*, lent by Mrs. John Wintersteen, Chestnut Hill, Pennsylvania.

## New York: Rimša, Lithuanian Sculptor

AN EXHIBITION of the works of Petras Rimša, Lithuanian sculptor, is current at the International Art Center, Master Institute of United Arts, New York, with the Hon. Jonas Budrys, Consul General of Lithuania, patron of the exhibition.

The present collection consists of over seventy sculptures, plaques and medallions. There is a strong modern element and an equally strong tendency toward the rich ornamentation of Lithuanian peasant art. Figures such as his *Satyr with Owl* and *Grief* are decorated from head to foot with fantastic conventionalized patterns.

Outstanding among his works is *The Ploughman*, which has already won several prizes abroad. This group depicts a ploughman, his beast of burden and his home-made plough. It is a subtle piece of symbolism that, transcending the portrayal of the farmer's courage and determination, hints at the burdensome foreign yoke. Equally graphic, although perhaps more appealing in its softened technique, is his *Lithuanian School*—a mother secretly teaching her child as she sits by the spinning wheel, their faithful dog at their feet. This work, which represents the Lithuanian "school" from 1864 to 1904, is said to have done much toward gaining greater educational rights for the Lithuanian people.

His twin statues *Day* and *Night*, duplicates of which are in the present exhibition, are included in the collections of the Vatican. There are also a number of portraits in bust and bas-relief, as well as a series of medallions of unusual craftsmanship and beauty that depict scenes from the entire history and legendary lore of Lithuania.

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### Iowa City: The New Fine Arts Building

THE culmination of a great art project has just been celebrated in the dedication of two new buildings on the University of Iowa Fine Arts Campus. This event is the first step toward what should be one of the most interesting movements of its kind in America today. Conceived on a larger scale than has as yet been attempted, it is built around the idea of making the University of Iowa the center of music, art and drama for the Middle West, as well as providing unparalleled opportunities for young local artists. Thirty acres of land on the bank of the Iowa River have been acquired for this purpose and are to be the site of fine arts and dramatic buildings, groups of studios, a music building, auditorium and outdoor amphitheater. The opening ceremonies of the Arts Building were marked by speeches of prominent men in the field of art, among them Professor John Shapely of the University of Chicago, whose subject was *The Future of Art in the University*; Leon Kroll, who spoke on *The Preparation of a Painter*; and Paul Manship, who spoke on *The Preparation of a Sculptor*, and many others. A special event was a visit to Grant Wood's art clinic, which was inaugurated two years ago and has since attracted great attention as an impartial tribunal where criticism and suggestions are offered to artists who bring in their work. The opening ceremonies of the Dramatic Building were marked by a performance of a new play.

Since its inception in 1920 the School has received many valuable gifts towards an art gallery. These include works of the Swedish sculptor, Davis Edstrom, a collection of casts of the works of Lee Lawrie and Leo Lentelli, and a collection of medieval and Renaissance paintings. In addition to this the University has purchased some of the best examples of work by contemporary Americans. Concurrently a large loan exhibition of paintings, to be shown during November, has been dedicated.

### Quentin Massys Rediscovered

(Continued from page 16)

the deeply introspective, almost metaphysical insight with which the slightly turned head is rendered prompts the beholder to an inevitable reminiscence of Dürer, a connection which might well have existed in fact.

The other portrait in this exhibition is the *Man with a Pink* from the Art Institute of Chicago, which, with its archaic dependence on earlier fifteenth century compositions, is one of the best examples of Massys' iron link with the past despite a partial acceptance of new departures such as, for example, the virtuoso placing of lights and shadows. Unhappily, however, this picture has recently been subjected to a cleaning which, instead of merely removing repaint, has left the portrait in a state so bare that most of the surface modeling is gone and little more than underpainting remains. Nevertheless, even in outline of form and color it remains one of the most pleasing of Quentin's portrait compositions.

### The Interior in France and Italy

(Continued from page 10)

to understand that Paris, ever since their creation, has continued to be the fountainhead of style in decorative art.

To complete the inclusive scope of the exhibition, the actual rooms themselves have been enhanced by the hanging of a series of water-color views of period interiors from the collection of Adolfo Loewi of Venice. These are extraordinary documentations of seventeenth and eighteenth century decorative art, representing, for the most part, rooms from European palaces never accessible to the public. Included are a French eighteenth century room ordered by King Stanislas Leszinsky from the design of Jean L'Amour, the celebrated architect who is commemorated in the exquisite buildings of the Place Stanislas in Nancy; an Austrian room of the period of Maria Theresia with huge mural landscape decorations done in oil on canvas, an eloquent example of the intelligence and daring of the great Viennese designers of the time; another Viennese room of the same epoch, this in the Chinese taste, with bits of Chinese paper affixed to silk panels on which a painter has continued the design; an unusual example of Louis XIII arabesques against gilt panels which compose the entire walls of the room; and numerous others which deserve careful attention.





"JIMINEZ," CARVED IN ELM WOOD BY JOSE DE CREEFT, 1922

## New Exhibitions of the Week

(Continued from page 22)

Flame-like abstractions followed, in which, especially in the ebony pieces, rippling contours were achieved by interlocking, rhythmic forms piling on top of each other, the light caught on the convex polished surfaces. The next and most recent step unites previous efforts in massive and powerful forms closely related to Mayan sculpture. Thoroughly sculptural, their proper function is the decoration of architecture.

An ivory *Madonna and Child*, bereft of all detail and fluidly modeled in its "s" curve, is an exquisite example of the sculptor's mastery of the inherent form and substance of his material. M. D.

## The Floral Watercolors of Walter Pach

**W**ATERCOLORS by Walter Pach, painted mainly during the past four years, are being shown at the Kleeman Galleries. Although the subject matter is diverse, including landscapes, still lifes, and figure studies, the artist is especially engrossed in lily ponds and, most recently, in portraits. The essential miniature character of his art is apparent in the precision of *A Westport Window* and in *Beethoven Opus II*, an ambitious and dramatic concept tempered by its amorphous structure.

Mr. Pach's primary perplexities lie in securing texture and substance of form. The lily pads are flat washes of green and the tactile quality of the tiger's fur is absent. In the portraits, particularly of the seated nude and of the artist himself, Mr. Pach is more successful in modeling form and in expanding his composition. His interest is centered on the face, and the effect leads one to believe that he has achieved a good likeness. M. D.

## English Etchers: Briscoe and Brockhurst

**E**TCHINGS, oil paintings, and watercolors by Arthur Briscoe are on exhibition at the galleries of Arthur H. Harlow & Co. The etchings are by far the most interesting. Briscoe not only enjoys the sea but sails it and draws his subject matter from it. The etching line is an excellent medium for what, to the inexperienced eye, is a hopelessly confused mass of ropes and masts. Despite the pleasure the artist takes in stressing the factual fidelity of a boat's rigging, the pictures are generally well composed and clearly delineated. Moreover a free technique imparts a definite life to the scenes, especially in *Clewlines and Buntlines* and in *The Binnacle*.

The same gallery is concurrently showing a comprehensive collection of etchings by Gerald L. Brockhurst. All but one of these painstaking works are portraits of the type that marks Mr. Brockhurst as a worthy descendant of the English academicians. M. D.

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FEW people are aware of the fact that, in addition to his paintings and engravings, Hogarth also executed two murals. Painted on the walls of the staircase, these were a gift to St. Bartholomew's Hospital, and were presented on the occasion of his having been made a governor, with the expressed hope of reviving interest in mural painting in England. They are at present on view at the Hogarth Fair which is being held in the Great Hall of the Hospital, and they are well worth seeing as most unusual and interesting examples of his work. Limited to a classical interpretation by his Biblical subjects (*The Good Samaritan*, and *The Pool of Bethesda*) a very unexpected atmosphere pervades these works—we find less of the caricature and more of the English eighteenth century grand manner, though the delineation of individual figures is executed with characteristic humor and liveliness.

With these is being shown a collection of the other works of Hogarth. Among the canvases that have been lent are *The Cholmondeley Family* by the Marchioness of Cholmondeley, *Portrait of David Garrick*, from the King's collection, *The Honorable Edward Montague* by Lord Sandwich, and *The March to Finchley* from the Foundling Hospital.

THE 207th Exhibition of the Royal Society of Painters in Water-colors confirms the theory that a thoroughly nice and well-behaved art is not one which fosters either grandeur of execution or originality of idea. This is perhaps the fault of the Society for not encouraging a style which would give more accurate expression to present day trends, though it is undeniable that this is a medium more sought after by the older than by the younger generation.

ANOTHER painter who has drawn his inspiration from Portugal is Romilly Fedden, now showing at Walker's Galleries. In these renditions of the foreign scene, he has surpassed himself, departing completely from the rather sloppy, sentimental style which sometimes characterizes his work. In three pictures of Cintra, he has captured the spirit of Portugal with a corresponding regard for problems of space and light, while *Le Faouet, Brittany*, stands out as the best picture in the exhibition.

THE Committee of Advanced Art Education in London, appointed by Lord Halifax, has put forth a proposal for the reconstitution of the Royal College of Art. It has been suggested that its primary purpose be the study of all forms of applied art with particular reference to the requirements of industry. It is felt that native talent is more than equal to the production of objects that are now imported from abroad, while a demand for new and improved designs will create positions for highly trained designers. The College's present program admits of a full training in fine arts, but closer cooperation with the Central School of Arts and Crafts. Courses in criticism and appreciation are to be given for industrialists and distributors, every effort being made to interest industry in the College. The program further calls for fully equipped workshops and the teaching of such subjects as commercial art, graphic art and dress design, in which fields there is always a demand for highly trained practitioners. A new site for a building providing a full range of studios, workshops, and storerooms, together with an exhibition hall and library is likewise being considered.

SIXTY Italian etchers of the seventeenth and eighteenth centuries are an unusual attraction at the current exhibition at Messrs. Colnaghi, 144 New Bond Street. Many of these minor celebrities have produced most delightful work, notable for its freedom and lightness of hand, which is comparatively unknown to the public. Among the great names, Piranesi's stands out, as do his etchings for their monumental character and rich suggestion of color. The sons of Tiepolo are represented in *River Gods* and *The Amours of Rinaldo and Armida*, while works of Castiglione recall the fact that the Italians learned much from Rembrandt.

AN IMPORTANT exhibition of old hunting prints is offered by Frank T. Sabin of New Bond Street. These include a number of full sets engraved by Thomas Sutherland, a set by George Hunt which is described in the *Sporting Magazine* of 1823, and many other fine examples by such names as Cooper, Davis, Hodges, and Howitt. A selection of hunting drawings by Henry Alken is also on view.



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*The Art News of Paris*

THE Salon des Surindépendants is quite remarkable this year, so much so that one not infrequently asks oneself is it not here that new talent is to be sought—true talent as differentiated from theory, and thoroughly identified with the spirit of today. The show is an utterly mixed one, composed partly of Sunday painters and partly of the "intellectuals" who have been responsible for much of our modern art. This contrast between awkward originality and selfconscious extravaganza is noticeable above all in the first room.

The main panel of the second room is given over to Torrès-Garcia and his pupils who, in their search for varied rhythms, have abandoned all but the somberest color. Rendon, inspired by Picasso, is cold and mechanical; Mead, on the other hand, is more unexpected and his work has an agreeable play of lights and colors. In Hayter's canvases we find abundant imagination confined within intellectual bounds.

Almost the most interesting section is that of the prints. Here again we find Haytor, now more at ease in his true element, as well as that able etcher, Vieillard. Sculpture is represented by *Tête de Femme*, which is hewn with primitive simplicity by Marie-Thérèse Pinto, and *Prométhée* of Rabi, that fiery but less subtle disciple of Lipchitz.

IT has become the custom at the beginning of each season to exhibit a part of the great collection of drawings from the Louvre. This is an artistic event which is greatly appreciated, inasmuch as this section numbers some sixty thousand works, thus being probably the richest of its kind in the world. This year a show of watercolors, dated from 1400 to 1900 is being presented. It is an unusual theme for an exhibition, and one that is most instructive.

After having observed Viollet-le-Duc's curious architectural rendering of *L'escalier neuf du Palais des Tuileries*, the charms of Stockholm, as evoked by Desprez, and Delacroix's flowers, one enters the main hall where a double row of watercolors trace the development of this art throughout the centuries. One is struck first of all by the Flemish school, and by a strange *Prince Oriental* by Rembrandt in particular. This is a figure on horseback, executed after a Persian miniature, and retaining some of the flavor of the original. A similar feeling is in a small Van Ostade with sharply defined figures and firm colors. Four watercolors of Jordaens, including the fiery *Jésus chassant les vendeurs du Temple*, make a good prelude to the coming Rubens exhibition.

Italy is magnificently represented by Pisanello. At least a dozen of his brilliant studies of birds have been assembled, and even more astonishing is the drama of dog pursuing a rabbit in three episodes; the intensity of the colors and softness of the fur are still further intensified by scarlet blood spots.

Two Dürer landscapes maintain the reputation of the German school. One in particular is one of the finest exhibits of the whole show and depicts a rocky fortified hill with encircling ramparts and towers, colored by the grey-green of olive trees in the foreground. This painting has the remoteness, perfection and fidelity of a manuscript illumination.

A later period is represented in the English exhibit which includes Lawrence, Etty, Constable and Bonington. Of these *Odalisque au Palmier* and *Le lavoir du Pont-Neuf* show a curious technique.

The French exhibit opens with the fifteenth century with two designs for tapestries representing the Trojan War, later continuing with the seventeenth century with Gillot's *Etude pour quatre personnages de théâtre* and above all with Van der Meulen's charming landscape, *Environs de Gand*, which has a singularly modern flavor. Further well-known names of this remarkable exhibition are Cochin, Hubert Robert, and Saint-Aubin. It is interesting to note that each one of the artists who are represented in this show had a different approach to his medium, and used it for different ends: Manet to bring out his yellows, blacks and powerful whites in *Odalisque*, Delacroix to model his flamboyant *Tête de Lion*. Daumier, like Manet uses it in touches, Constantin Guys for vibrations of color, Cézanne to encompass his forms. Some Jonkinds, a Corot, a magnificent Pissaro, *L'Enterrement du Cardinal de Bonnechose à Rouen*, and *La Messe pontificale à Saint-Pierre de Rome* by Ingres, whose lines of kneeling figures are executed with almost caricature-like fidelity, complete this exhibition.



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THE collection of Gothic and Renaissance art, rare Chinese porcelains, antique textiles and European period furniture belonging to Mrs. Herbert Shipman, removed from her residences at Newport, R. I., and the River House, New York, will be dispersed at public sale by her order at the American Art Association-Anderson Galleries the afternoons of November 20 and 21, following exhibition from November 14.

French sculptures in limestone dating from the twelfth to the sixteenth century, Spanish gilded and polychromed wood carvings of the fifteenth to the seventeenth century, Gothic stained glass windows of the thirteenth century onward and Gothic and Renaissance velvets with needlepaintings are represented in important categories of the sale, of which the most outstanding rarities, however, are afforded in its remarkable assemblage of Chinese porcelains, chiefly of the K'ang-hsi reign (1662-1722). Among these last are four very important examples of exceedingly rare *famille noire* vases, comprising a baluster-shaped specimen of the *yen yen* type over 27 inches in height, a somewhat smaller cylindrical club-shaped black hawthorn example and a pair of fine quadrangular vases with six-character K'ang-hsi mark underfoot. Other noteworthy porcelains of this period are a magnificent peachbloom amphora of exceptional coloring, with six-character mark, and two *famille verte* baluster vases.

The sale also includes tapestries and other art objects; a number of paintings, mostly of the early Spanish school; and French, Spanish and Italian period furniture, among which is an important Louis XV acajou commode, mounted in bronze doré, signed by the *maître ébéniste* François Antoine Mondon. A Spanish seventeenth century baroque carved, gilded and polychromed altar, with wrought iron screen, and a ceiling of the same period, inset with an oil painting, are other noteworthy items.



SHIPMAN SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
"ST. GEORGE," SOUTH GERMAN GOTHIC SCULPTURE





LAFON SALE: RAINS GALLERIES

"FLEURS" BY PIERRE BONNARD, OIL ON CANVAS

### *Stern Collection of Etchings & Engravings*

THE collection of engravings and etchings belonging to Louis E. Stern of Atlantic City, N. J., and New York will go on exhibition at the American Art Association-Anderson Galleries November 12, prior to dispersal at public sale by his order the evenings of November 19 and 20.

The Stern collection consists predominantly of prints by modern artists, but includes a number of earlier works that extend its scope back to Dürer. Among these last are two of the most valuable prints in the sale, a proof in finished state of Dürer's engraving *Adam and Eve* and a proof of the second state (of three) of Rembrandt's rare etching *Dr. Faustus: Faust in His Study, Watching a Magic Disk*.

The collection is widely known for its unusual representation of the finest etched works of Gerard Leslie Brockhurst, Edmund Blampied and the late Albert Besnard, including among these some never before shown in this country, as well as of Arthur William Heintzelman, contemporary American artist.

### *Modern Art in the Lafon Sale of Paintings*

THE collection of paintings, watercolors, drawings and bronzes of Comte August Lafon of Paris will be dispersed at public sale at the Rains Galleries, 12 East 49, on Thursday, November 19, at 8:30 P. M., following daily exhibition from 9 to 6, starting Saturday, November 14. This collection is a most comprehensive and interesting one, tracing as it does the development of modern art for the past hundred years. Impressionism is represented by important works of Monet and Pissarro; Neo-Impressionism by Signac; Fauvism by Derain, Friesz and de Segonzac; Cubism by Picasso, Léger, Laurens, Braque, Gleizes, Ferat, Gris and Marcoussis; Surréalism by Surville, Miro, Dalí and Ernst; Abstract Art by Herbin and Arp are all to be found in this catalogue as well as the Modern Primitives, Bombois and Vivin. The group includes at the same time the Ecole de Paris with the works of Kisling, Vlaminck, Rouault, Dufy, Lurçat, Gromaire, Foujita, Coubine, Oudot, Georg and Prax, while those painters referred to by the Beaux-Arts as "*peintres instinctifs*" are represented by Chagall, Utrillo, Modigliani, Pascin, Laurencin

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LAFON SALE: RAINS GALLERIES

THE "LANDSCAPE" PAINTED AT ARLES BY PAUL GAUGUIN

and Soutine. The most important item in the catalogue is the Cézanne landscape which was originally owned by Vollard and from there passed to the Bernheim Collection before being acquired by its present owner. Another outstanding painting is an impressive landscape of Gauguin, painted about the time he visited Van Gogh at his studio in Arles (which was after his first visit to Haiti). From the collection of Paul Vallotton of Lausanne, comes the remarkable self-portrait by Ingres.

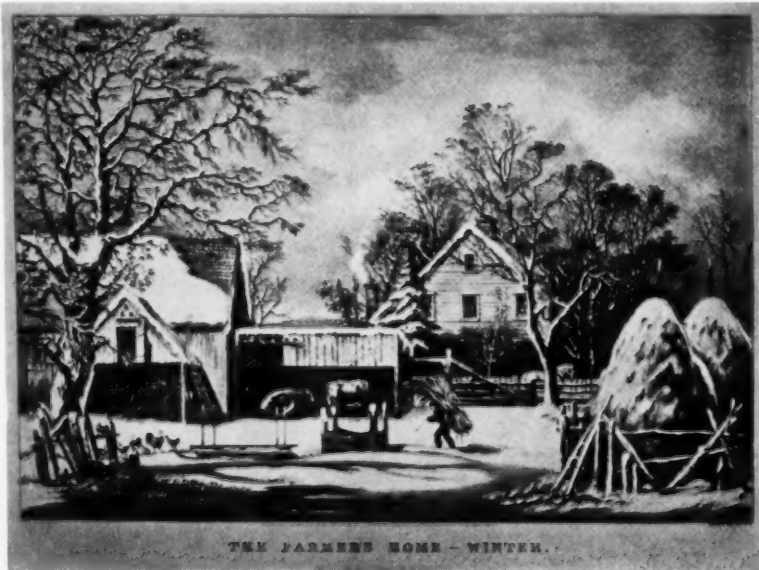
In addition to the paintings, the Benin bronzes are unsurpassed in their field, some of the XV century examples being particularly rare and valuable.

### Mrs. John Slade Collection of Currier & Ives

THE collection of American Lithographs by Currier & Ives and their contemporaries formed by Mrs. John Slade of Oyster Bay, L. I., will be sold at public auction at the Plaza Galleries on November 19, exhibition from November 15. This sale includes some rare and unusual items arranged under six different headings: Miscellaneous; Cats; Sports; Views; Farm Scenes; Summer & Winter Scenes. In the first named group is an outstanding print entitled *Washington Wintering in New York* which is one of the rarest made by Currier. The cat group is one of the most complete of its kind, while the sporting group contains shooting prints, horse prints, fishing scenes, etc.

A further item is Mrs. Slade's collection of flower and fruit prints which have fine coloring and decorative qualities.

A last group containing views of towns and cities, farm scenes, summer and winter scenes constitute the most important part of the collection, and include Durris' *New England Winter Scene* in which he is shown at his best.



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## Correspondence

### TO THE ART NEWS:

Some time ago a dealer asked me to authenticate a picture in his hands, and recently displayed at the Twentieth Anniversary Exhibition in Cleveland under number 120 of the catalogue. This was done in accordance with the best traditions of correctness, and it was in a similar spirit that I replied. I took care to spare his feelings, but upon examining the picture refused him the authentication. My astonishment was considerable, however, when I found my name in the catalogue as confirming the attribution of the panel to Piero di Cosimo.

Will you print this letter to make it known that I am not responsible for the attribution, still less for a confirmation of it?

Yours, etc.,

RICHARD OFFNER

New York

October 16, 1936

### TO THE ART NEWS:

I should like to call your attention to the mural reproduction in your issue of October 10, *Preventive Medicine and Surgery* by Alfred Crimi, under which you have, "Exhibited at the Whitney Museum." This is in error, as the mural sketch appears in the Museum of Modern Art.

Since this may result in distressing repercussions, is there anything that can be done at this time?

Yours, etc.

AUDREY McMAHON,  
Assistant to the  
Federal Art Project.

New York, N. Y.

October 12, 1936.

## Recent Auction Prices

The sale of furniture and objets d'art from the collection of Mrs. Samuel Insull of Chicago, held at the American Art Association-Anderson Galleries on November 4, 5, 6 and 7, 1936, brought a total of \$120,162.50; the most important items follow:

NO.	ITEM	PURCHASER	PRICE
102	Set of Six William and Mary Carved Walnut Tall-Back Dining Chairs in Eighteenth Century Needlepoint ...	M. A. Linah, Agt.	\$ 900
186	Sarouk Carpet	Roger J. Delafield	900
480	Set of Seven Sheraton Inlaid Mahogany and Satinwood Dining Chairs...	E. Holt	560
494	Pair Adam Decorated Satinwood Love Seats—English XIX Century	Arthur Norris	440
561	Pair Carved Walnut and Leather Armchairs—Italian Early XVIII Century Style	F. B. Holden	400
625	Fine Bloor and Crown Derby Decorated Porcelain Dinner Service—About 1820-30	Roy Art Galleries	700
734	Sheraton Inlaid Satinwood Secretary-Bookcase—English XIX Century	Arthur S. Vernay, Inc.	625
756	Aubusson Carpet	H. H. Grinnell	600
757	Persian Palace Carpet	Louis D'Arcy, Inc.	700
758	Aubusson Carpet	B. G. Hoyt	575
794	Decorated Red Lacquer Secretary-Cabinet—Venetian XVIII Century	M. V. Horgan, Agt.	950
844	Pair Important George III Silver Wine Coolers After Designs of John Flaxman, R.A.—Paul Storr, London: 1809	Roy Art Galleries	1200
869	William Sharp, <i>The Engraver</i> —George Romney—British: 1734-1802	Felix Gouled	1450
870	William Murray, <i>First Earl of Mansfield</i> —John Hoppner, R.A.—British: 1758-1810	M. V. Horgan, Agt.	900
931	Sheraton Inlaid Mahogany and Satinwood Swell-Front Sideboard—English XVIII Century	M. A. Linah, Agt.	1400
947	<i>The Dancers</i> —Anna Coleman Ladd—Bronze Garden Group—American: 1878	H. E. Russell, Jr. Agt.	800
954	Lille Tapestry— <i>Le Cadeau du Chasseur</i> —Early XVIII Century	Felix Gouled	875
975	Aubusson Carpet	L. J. Marion, Agt.	800
976	Important Persian Cypress Carpet	Milton Heimlich	1200
1005	Regence Parcel-Gilded Walnut Fautail in Fine Eighteenth Century Needlepoint	W. P. Pickhardt	800
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**EXHIBITIONS IN NEW YORK**

(Continued from page 4)

An American Place, 500 Madison Ave. *Photographs* by Adams, to Nov. 25.  
Another Place, 43 West 8th St. *Paintings* by Elias Goldberg, to Nov. 28.  
Arden Gallery, 460 Park Ave. *Five Generations of the Emmet Family*, to Nov. 21; *Paintings on Glass, Frescoes, Montage* by John Pratt, to Nov. 25; *Spanish Regional Folk Costumes*, to Dec. 12.  
Argent Galleries, 42 W. 57th St. *Paintings* by Julie Morrow, Nov. 16-28.  
Artists' Gallery, 33 W. 8th St. *Paintings* by Ben-Zion, to Nov. 28.  
Babcock Gallery, 38 E. 57th St. *Watercolors* by John Costigan, to Nov. 23.  
Bignou Gallery, 32 East 57th St. *Cezanne Exhibition*, to Dec. 15.  
Brunner Gallery, 53 East 57th St. *Paintings* by Derain, to Jan. 2.  
Carnegie Hall Art Gallery, 154 W. 57th St. *Exhibition of Portraits*, to Nov. 30.  
Carroll Carstairs, 11 East 57th St. *Sculpture of Sporting Subjects* by Cecil Howard, Nov. 16-Dec. 1.  
Contemporary Arts, 41 W. 54th St. *Paintings* by Tony Mattei, to Nov. 28; *Pastels* by Frank Marvin Blasingame, Nov. 16-28.  
Decorators Club, 745 Fifth Ave. *Silk Murals* by Lydia Bush-Brown, to Nov. 21.  
Downtown Gallery, 113 West 13th St. *Tenth Anniversary Exhibition: American Art—1800-1936*, to Nov. 28.  
Durand-Ruel, Inc., 12 E. 57th St. *Paintings* by Renoir Since 1900, to Nov. 30.  
Durlacher Bros., 11 East 57th St. *Paintings* by Quentin Massys, to Dec. 5.  
Ehrich-Newhouse Galleries, 5 East 57th St. *Paintings* by Martin Baer, Nov. 16-Dec. 12.  
English Book Shop, 64 East 55th St. *Sculpture and Paintings* by Malvina Hoffman, to Nov. 21.  
Ferargil Galleries, 63 East 57th St. *Paintings* by Abram Poole; *Watercolors of Spain* by Edith Hoyt, Nov. 16-20.  
Fifteen Gallery, 37 West 57th St. *Watercolors* by the Fifteen Gallery Group, Nov. 16-28.  
Grand Central Art Galleries, 15 Vanderbilt Ave. *Pastels, Watercolors and Prints* by George Wright, to Nov. 21; *Exhibition of the Fellows of 1930 of the American Academy in Rome*, Nov. 16-21; Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings* by Anthony Thieme, to Nov. 21.  
Guild Art Gallery, 37 W. 57th St. *Paintings* by Menkes, to Nov. 28.  
Marie Harriman Gallery, 61 East 57th St. *Chardin and the Modern Still-Life*, to Nov. 28.  
Arthur H. Harlow & Co., 620 Fifth Ave. *Paintings, Watercolors and Etchings* by Arthur Briscoe; *Etchings* by Gerald L. Brockhurst, to Nov. 21.  
Frederick Keppel & Co., 71 E. 57th St. *Modern French Prints*, to Nov. 25.  
Kleemann Galleries, 38 E. 57th St. *Watercolors* by Walter Pach, to Nov. 21.  
M. Knoedler & Co., 14 E. 57th St. *Masterpieces of American Historical Portraiture*, to Nov. 21.  
C. W. Kraushaar Art Galleries, 730 Fifth Ave. *Paintings* by Guy Pène du Bois, to Nov. 28.  
Julien Levy Gallery, 602 Madison Ave. *Recent Paintings and Gouaches* by De Chirico, to Nov. 17.  
John Levy Galleries, 1 E. 57th St. *Portraits of the Orient* by Tade and Adam Styka, Nov. 20-Dec. 12.  
Lilienfeld Galleries, 21 East 57th St. *Paintings* by Vlaminck, to Nov. 30.  
Macbeth Gallery, 11 E. 57th St. *Paintings and Watercolors* by Ogden M. Pleissner; *Drawings* by Contemporary American Artists, Nov. 17-30.  
Pierre Matisse Gallery, 51 E. 57th St. *La Danse, Original Sketch for the Moscow Decoration*, by Henri Matisse, to Nov. 21.  
Guy E. Mayer Gallery, 41 E. 57th St. *Etchings* by Sir D. Y. Cameron, Nov. 16-Dec. 12.  
Midtown Galleries, 605 Madison Ave. *Paintings* by Waldo Pierce, Nov. 16-Dec. 5.  
Milch Galleries, 108 West 57th St. *Nineteenth and Twentieth Century Figure Paintings*, to Nov. 30.  
Montross Gallery, 785 Fifth Ave. *Paintings* by Henry Strater, to Nov. 28.  
Morton Galleries, 130 West 57th St. *Watercolors of Arizona* by Tom J. Harter; *Watercolors* by Annie Stein, Nov. 16-30.  
J. B. Neumann's New Art Circle, 509 Madison Ave. *Flowers and Dreams* by Marc Chagall, Nov. 16-Dec. 12.  
Arthur U. Newton Galleries, 11 East 57th St. *Old Masters*, to Nov. 30.  
Georgette Passedoit Gallery, 22 East 60th St. *Sculpture* by José Creeft, to Nov. 30.  
Frank K. M. Rehn Galleries, 683 Fifth Ave. *Watercolors* by Charles Burchfield; *Prints* by Peggy Bacon, Nov. 16-30.  
Paul Reinhardt Galleries, 730 Fifth Ave. *Paintings and Pastels* by Dimitri Bouchène; *Portrait* by Jean Appleton, to Dec. 1.  
Schaeffer Galleries, 61 E. 57th St. *Old Masters*, to Nov. 21.  
Schwartz Galleries, 507 Madison Ave. *Charcoal Drawings* by William Rogers, to Nov. 21.  
Jacques Seligmann & Co., 3 E. 51st St. *Works of the "Blue" and "Rose" Periods* by Picasso, to Nov. 26.  
Marie Sterner Galleries, 9 East 57th St. *Paintings* by Edy Legrand, to Nov. 25.  
Studio Guild, 730 Fifth Ave. *Paintings* by Irving Brokaw, Edward Cockcroft, Mildred Melosh, Nov. 16-21.  
Uptown Gallery, 249 West End Ave. *Paintings* by Judson Briggs, to Nov. 27.  
Valentine Gallery, 16 East 57th St. *Retrospective Exhibition of Picasso*, to Nov. 21.  
Walker Galleries, 108 E. 57th St. *Sculpture* by Anna Glenny, to Nov. 24.  
Howard Young Galleries, 677 Fifth Ave. *18th Century Portraits*, to Nov. 23.

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PUBLIC SALE AT THE

AMERICAN ART ASSOCIATION—ANDERSON GALLERIES • INC

FRIDAY AND SATURDAY • NOVEMBER 27 AND 28 • AT 2 P.M.

*Fine English and French Period Furniture*  
*Important Tapestries • Oriental Rugs • Chinese Porcelains*  
*Choice Georgian Silver • Velvets and Needlepoint*  
*Together with a Group of Jewelry Featuring an Oriental Pearl Necklace*

*From Various Sources Including*

*Property Removed from the Residence of the Late*

MABEL GERRY DRURY and of F. SAXHAM DRURY

The sale comprises property removed from the residence of the late MABEL GERRY DRURY and of F. SAXHAM DRURY. Property of the estate of the late ROSEL P. WILSON, sold by order of the executors, and of the estate of the late ANNA M. MOLLENHAUER, sold by order of the Brooklyn Trust Company, executor. Property of MRS MICHAEL HART, WILLIAM J. CALHOUN, Jr., sold by their order, and of other owners.

The English mahogany group includes *petit point* pole screens, an exceptional Chippendale pedestal desk with rich patina, a Hepplewhite break-front bookcase, the glazed doors with beautiful oval and arched mullions, chairs in variety, a Hepplewhite sofa in cut golden yellow velvet, a Chippendale finely carved and gilded mirror, and several fine dining tables. Sheraton pieces in rich woods are of note, also a William and Mary sofa covered in Brussels tapestry, and a Queen Anne walnut tall-case clock. French furniture includes a silk and crewel embroidery four-fold screen, a Régence acajou library table, an Aubusson tapestry suite, and a Louis XV walnut *bombé* slant-top desk.

A Louis XVI Aubusson tapestry has *Jeu de Balles* as subject; a Brussels *America* is believed to be from the Frans Peemans atelier and *Summer* from the Geraert Peemans atelier; and a 'Roman Wars' example is from the Geubels atelier.

The fine old textiles feature a Gothic moss green needlepointed chasuble; an exquisite Stuart *petit point* picture, a French needlepoint hanging, and a Renaissance *petit point* panel depicting episodes from the life of the Savior are outstanding.

The Georgian silver includes many notable items in the form of sauce boats, waiters, creamers and coffee pots, vegetable dishes, wine coolers, tankards, candelabra, and tea trays. A set of four Adam candlesticks is of note, also a rare George II potato ring by Haines of Dublin and a 'lighthouse' coffee pot by Williamson of Dublin.

Outstanding in the jewelry group are a black pearl necklace with marquise diamond and emerald clasp, an Oriental pearl necklace of 526 grains, a silver gray pearl ring of forty grains, a diamond and ruby bracelet, a diamond and emerald brooch, and diamond rings.

The Oriental rugs form a large group of variety in weave and size, offering examples from the best-known of the Eastern looms.

A fine bronze, *Pay Day* by Mrs Sally James Farnham, and a spirited painting, *Saving the Mails* by Charles Schreyvogel will be noted. Also K'ang-hsi porcelains; Chinese paintings, screens, jades, bronzes, and *cloisonné* enamels; miniature clocks, French eighteenth century fans; mezzotints and a few paintings.

ILLUSTRATED CATALOGUE FIFTY CENTS

EXHIBITION DAILY FROM NOVEMBER 21

HOURS 9 TO 6 EXCEPT SUNDAY AND THANKSGIVING DAY 2 to 5

AMERICAN ART ASSOCIATION  
ANDERSON GALLERIES • INC.

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